

SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

These **3** Distinguished Gentlemen's Companies Agree...



Frank Stisser
President
C. E. Hooper Co.



Dr. Sydney Roslow
President
Pulse, Inc.



Edward Hynes, Jr.
President
Trendex

KOIL Leads in Omaha

One of the Highest Rated Stations in the Nation

HOOPER 43.2
Nov., Dec.,
8 AM - 10 PM share

PULSE 7.1
Dec., 1957
7 AM - 6 PM average
rating

TRENDEX 40.8
Dec., 1957
8 AM - 6 PM share

Buyers Agree Too...

KOIL

Avery-Knodel
National
Representative

A VITAL FORCE IN SELLING TODAY'S OMAHA

with more than twice as many listeners as any other station

DON BURDEN, President

COMING SOON KMYR — DENVER 5 KW — 710 K C*

*Subject to FCC Approval

WILL NETWORK TELEVISION RE-TOOL?

Clients are wary of long-term commitments in a tight-money year. Here is how buyers and sellers feel net tv may evolve by next fall

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Why Polaroid gambles on live demonstrations

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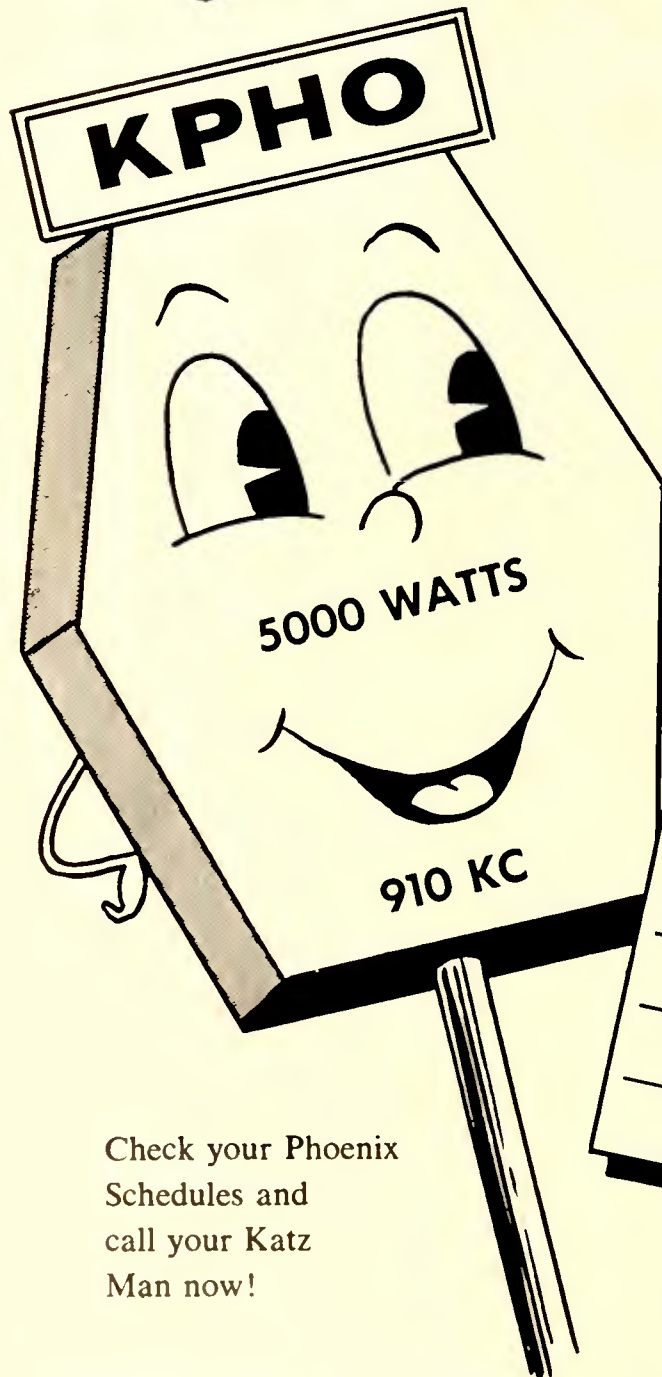
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DIGEST ON PAGE 2

KPHO RADIO

is *First* in Phoenix!

YES! KPHO leads the 10-station Phoenix Market with more absolute quarter-hour *FIRSTS* than the combined total earned by the 2nd and 3rd ranking stations!



Check your Phoenix
Schedules and
call your Katz
Man now!

PHOENIX PULSE—NOVEMBER 1957		
Monday through Friday—6 am to Midnight		
Comparative quarter-hour firsts		
RADIO STATION	ABSOLUTE FIRSTS	
KPHO RADIO	150	
STATION "B"	100	
STATION "C"	40	
STATION "D"	15	
STATION "E"	0	
STATION "F"	0	
STATION "G"	0	
STATION "H"	0	
STATION "I"	0	
STATION "J"	0	

KPHO Radio Phoenix 910

WHEN Radio	Syracuse	520
WOW Radio	Omaha	590
KCMO Radio	Kansas City	810
KRMG Radio	Tulsa	740

Dick Rawls, General Mgr.
John Crowley, Commercial Mgr.
Represented nationally by
The Katz Agency

KPHO RADIO . . . one of
Meredith's BIG 5 . . .
All-Family Stations.

Meredith Stations are affiliated with Better Homes and Gardens and Successful Farming Magazines.

Buyers and Users of Television Advertising In Iowa

File this page with your folder on Des Moines Television. This is information you must know in "shopping" this great market wisely.

KRNT-TV went on the air 2½ years ago as the third station in the market. In two weeks time Channel 8 had taken over audience leadership.

KRNT-TV is a basic affiliate of CBS Television. It went on the air with full power of 316,000 watts just 4 months after getting its FCC permit. The station serves Iowa's biggest, richest, heaviest-populated market.

KRNT-TV is important to people. It is manned by people who have important work to do. They know it and the public knows it.

KRNT-TV news rates probably as high or higher than that of any other station in the nation in a multi-station market. The new KRNT-TV high is a 50.8 rating in the November 1957 ARB Metropolitan Area Report.

The KRNT news operation is directed by a professional television-radio journalist. He directs a staff of nine professional newsmen. Four newscasts are presented daily. The people respect KRNT-TV newscasts for their accuracy and objectivity. They like their completeness, they like the heavy use of local stories and local film, they like the world news coverage afforded by the use of CBS newscast, and they like the way the weather picture is integrated into the news presentations. KRNT-TV's 20-minute news program at 10:00 P.M. started out fully sponsored when the station went on the air and now 2½ years later has the same two alternate sponsors.

KRNT-TV's professional three-man sports team is headed by a former college and professional athlete known throughout the nation. KRNT-TV presents two highly-rated sports programs daily and each year does a number of remote telecasts of sports events. All these programs are handled with great skill and fine technique, and get very high audience ratings.

KRNT-TV personalities are warm, friendly, alert, articulate, TV-wise emcees. They entertain. They inform. They serve the people. Their programs are well thought-out, intelligently presented. They believe in what they are doing, and the people believe in them. They are sincere, and they take great pride in the station's operation. The people know this and respect them and the station.

KRNT-TV takes very seriously its announced intention of operating in the public interest, convenience, and necessity. In 1957 the station devoted more than 451 hours of program time to public service. That figure includes more than 200 hours of local live public service programs. For one of those programs the station cleared a half-hour afternoon time and presented a daily 13-weeks series, "Know Your Schools". For this a complete grade school classroom was built in the studios, including a false ceiling. The hidden camera and microphone technique was used in showing viewers actual elementary school classes in operation. KRNT-TV was one of the first stations in the country to televise "live" an actual heart operation as performed on a small boy.

Because KRNT-TV stands for something, it amounts to something to people. The policies which govern KRNT-TV are well known by the people. The station is very careful to make sure all its presentations are in good taste. KRNT-TV won't advertise many products and services; for instance, beer and liquor advertising, and the people know the station turns down thousands of dollars from this classification each year. In the last city election, KRNT-TV did not sell political advertising. The station gave it away — equitably — to all candidates. In this particularly vital election KRNT-TV figured the public was best served that way. Not all the people agree with the policies which guide the operation but they respect the station because they know its principles are not for sale.

Character makes a medium believable. KRNT-TV is believable. To be acted upon advertising has to be believed by the people you want to sell. It makes all the difference in the world who represents your company. KRNT Radio and KRNT-TV have spent years building strong character in the community. They represent you well. Their reputation for dependability has been firmly established and is jealously guarded.

That's why KRNT-TV is famous for results for advertisers. KRNT-TV is believed in by most people. It has character. It stands for good things in the community. It has great acceptability among people in the age of acquisition. It amounts to something to people who amount to something. It is believed by people.

KRNT-TV is a successful commercial station. It carries more local advertising by far than any other station in this three-station market. Most of its business is repeat business. It has an excellent repeat national spot business.

KRNT-TV is a good television station . . . has exceedingly high ratings, too.

KRNT-TV, Des Moines, Iowa, is a Cowles operation — represented by a good organization, the Katz Agency, and their office is as near as your telephone.

SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

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In Upcoming Issues

The star commercial

It is more in use than at any time before. What should you know before you suggest one at the next planning meeting? Costs . . . headaches

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SPONSOR PUBLICATIONS INC.

combined with TV. Executive, Editorial, Circulation and Advertising Offices: 40 E. 49th St. (49th & Madison) New York 17, N. Y. Telephone: MUrray Hill 8-2772. Chicago Office: 612 N. Michigan Ave. Phone: SUperior 7-9863. Los Angeles Office: 6087 Sunset Boulevard. Phone: HOLlywood 4-8089. Printing Office: 3110 Elm Ave., Baltimore 11, Md. Subscriptions: United States \$3 a year. Canada and foreign \$4. Single copies 20c. Printed in U.S.A. Address all correspondence to 40 E. 49th St., N. Y. 17, N. Y. MUrray Hill 8-2772. Published weekly by SPONSOR Publications Inc. Entered as 2nd class matter on 29 January 1948 at the Baltimore postoffice under the Act of 3 March 1879.

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LARGEST AUDIENCE

OF ANY STATION IN IOWA OR ILLINOIS (outside Chicago)

According to Nielsen Coverage Service, WOC-TV Leads in ALL Categories: Number of Homes Reached Monthly, Number Reached Weekly . . . Weekly and Daily Daytime Circulation; Weekly and Daily Nighttime Circulation.

WOC-TV COVERAGE DATA —

Population	1,583,800
Families	489,700
Retail Sales	1,934,984,000
Effective buying Income	2,686,413,000
Source	1957 Survey of Buying Income (Sales Management)
Number TV Homes	317,902
Source	Advertising Research Foundation

WOC-TV - Davenport, Iowa is part of Central Broadcasting Company which also owns and operates WHO-TV and WHO- Radio-Des Moines

The Quint-Cities Station —Davenport and Bettendorf in Iowa; Rock Island, Moline and East Moline in Illinois.



Col. B. J. Palmer,
President
Ernest C. Sanders,
Res. Mgr.
Mark Wodlinger,
Res. Sales Manager
PETERS, GRIFFIN,
WOODWARD, INC.
EXCLUSIVE
NATIONAL
REPRESENTATIVE

92.6%*

OF ALL
TV HOMES
IN THE

WILMINGTON-
PHILADELPHIA
AREA

ARE WITHIN
VUE
OF CHANNEL 12's
NEW TOWER

WVUE 12
TV
CHANNEL
WILMINGTON - PHILADELPHIA

*Trendex Survey, backed by Storer Engineering Co. Survey
Call Lew Johnson, Sales Manager,
Philadelphia, LOcust 8-2262—or
your nearest Kotz Agency office
—for the best buys in VUE!



NEWSMAKER of the week

This week there's a new vice president at Pharmaceuticals Inc. He is veteran adman Franklin Bruck. His job: to scout the field of drug firms and related industries to see which products—consumer or ethical—can be added as was J. B. Williams Co. in a marketing move largely influenced by tv.

The newsmaker: Soft-spoken, 55-year-old Franklin Bruck who started his own advertising agency at the age of 21, has come full-cycle. About 20 years ago, when he was president of the Franklin Bruck Advertising Corp. of New York and Los Angeles, one of the clients he represented was a new firm formed in 1935 called Serutan Co. This single-product family enterprise of New Jersey was destined to snowball into the mammoth known today as Pharmaceuticals Inc. Now Bruck, after a lapse of years, returns to serve not only Serutan—but all the products of its expansion: Geritol, R.D.X., Zarumin, Som-inex, Aqua Velve, Lectric Shave, Williams Shaving Creams, Conti Shampoo, Kreml Hair Tonic and Skol sun creams and lotions.



Franklin Bruck

The Williams products including Conti, Kreml and Skol were acquired this summer when Pharmaceuticals, at a cost of about \$5.4 million, bought out the J. B. Williams Co. of Glastonbury, Conn. The move was evidence of tv's impact as a business revolutionizer. This medium sells products with just about the same relentless abandon as it eats up program material. Many clients are finding it profitable to use their committed tv hours to sell a string of products instead of only one. (See "The Marketing Medium," SPONSOR 3 August 1957.)

So Bruck's assignment is to look for still more companies with still more products and weld them into the Pharmaceuticals empire. "We are currently negotiating with some very large companies," he told SPONSOR in a phone interview to the Cranford, N. J., main plant.

As the product line swells, it is quite possible that still bigger budgets will be allotted to tv. At present, the all-media budget is close to \$20 million with the lion's share in tv sponsorship of three network shows: *Twenty-one* and *End Of The Rainbow* on NBC TV and *To Tell The Truth* on CBS TV. All billing is now done through Parkson Advertising except international, which is through JWT. Parkson was formed as recently as August of last year, and Bruck was chairman of its board.

Bruck, a pre-med graduate of Fordham, served a short apprenticeship in advertising with Baron Collier and Hearst before starting his own agency. In tv, he is remembered for lining up 13 super-market chains in a co-op sponsorship of *Startime* on 39 stations. ▀



YOU MIGHT DRAW A ROYAL FLUSH* — BUT... YOU NEED WKZO-TV

AMERICAN RESEARCH BUREAU
MARCH 1957 REPORT
GRAND RAPIDS-KALAMAZOO

TO GET THE JACKPOT IN KALAMAZOO-GRAND RAPIDS!

TIME PERIODS	Number of Quarter Hours With Higher Ratings	
	WKZO-TV	Station B
MONDAY THRU FRIDAY		
8:00 a.m. to 6:00 p.m.	143	57
6:00 p.m. to 11:00 p.m.	94	6
SATURDAY		
8:00 a.m. to 11:00 p.m.	50	10
SUNDAY		
9:00 a.m. to 11:00 p.m.	40	16

For the winning hand in Kalamazoo-Grand Rapids you need the market dominance of WKZO-TV! Look at the facts: ARB shows WKZO-TV is first in 267% more quarter hours than the next-best station—327 for WKZO-TV, 89 for Station B!

WKZO-TV telecasts from Channel 3 with 100,000 watts from 1000' tower. It is the Official Basic CBS Television Outlet for Kalamazoo-Grand Rapids—serves over 600,000 television homes in one of America's top-20 TV markets!

100,000 WATTS • CHANNEL 3 • 1000' TOWER

WKZO-TV

Studios in Both Kalamazoo and Grand Rapids
For Greater Western Michigan

Avery-Knodel, Inc., Exclusive National Representatives

*Odds against it—649,739 to 1!



The Fetzner Stations

WKZO-TV — GRAND RAPIDS-KALAMAZOO
WKZO RADIO — KALAMAZOO-BATTLE CREEK
WJEF RADIO — GRAND RAPIDS
WJEF-FM — GRAND RAPIDS-KALAMAZOO
KOLN-TV — LINCOLN, NEBRASKA
Associated with
WMBD RADIO — PEORIA, ILLINOIS

WATCH
OUR
SMOKE!



THE SILENT SERVICE, our submarine series, has made such a whale of a splash that 39 additional half-hours are already on the ways.

BOOTS AND SADDLES—The Story of the Fifth Cavalry, our U. S. Army-Arizona Frontier series, is riding high.

And now we're going places by rail—with UNION PACIFIC, our new Engines-and-Injuns series about the railroad's dramatic push through the West. You *know* it's on the right track!

CNP

NBC TELEVISION FILMS — A DIVISION OF CALIFORNIA NATIONAL PRODUCTIONS, INC.

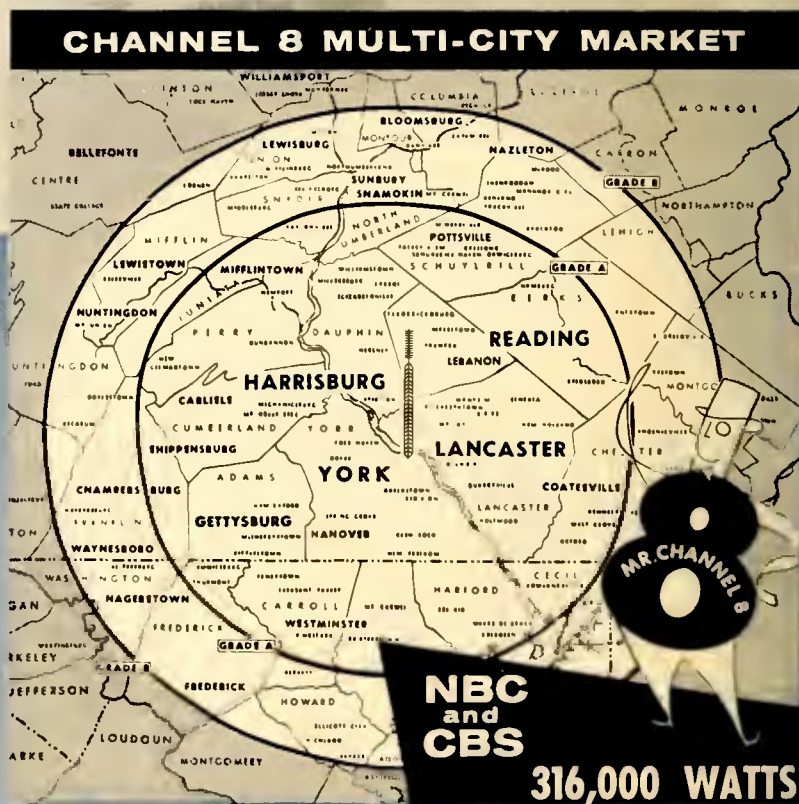
a profitable way of looking at it



purchase this TV market
instead of a single city

WGAL-TV is dominant in the three standard metropolitan markets in the Channel 8 primary coverage area—Lancaster, Harrisburg, York—as well as in numerous other cities—Lewistown, Lebanon, Gettysburg, Chambersburg, etc. When developing marketing plans for your product, look beyond the usual single-city concept. Profit from WGAL-TV's multi-city dominance.

STEINMAN STATION • Clair McCollough, Pres.



WGAL-TV

LANCASTER, PA.
NBC and CBS

Representative: The MEEKER Company, Inc. • New York • Chicago • Los Angeles • San Francisco

SPONSOR-SCOPE

1 FEBRUARY, 1958
Copyright 1958
SPONSOR PUBLICATIONS INC.

"Agencies still are sitting on whole campaigns that are ready to go—budgets set and markets selected—just waiting for the go-ahead from the client." So said SPONSOR-SCOPE on 23 November in summing up the spot situation.

This week the green light came strong and clear. For many a rep it probably means a record January—notably in radio.

Standing out head and shoulders is the business coming from the cigarette companies.

Amid the excitement of garnering availabilities you can hear the revived lament among the reps: How can my stations manage to clear for all these brands?

Six cigarette brands broke their campaigns in one week, their requirements totaling well over 100 spots a week.

Most of the schedules run from 6 to 10 weeks. One—L&M's—is on a 52-week basis. The other brands: Chesterfield, Oasis, Hit Parade, Lucky Strike, and Parliament.

Among other accounts that joined the radio spot deluge are Nucoa (Guild, B&B), Rit (Earle Ludgin), and Lipton's Iced Tea (Y&R).

(For further details see Spot Buys, page 50.)

The volume of prime-time programing available on the tv networks seems to be just about what it was a year ago.

Some of the shows may have trouble finding takers because they are locked into periods that create too much product conflict—Restless Gun, for instance, which, because of the broad drugs-toiletries protection given Warner-Lambert and the types of products on either side, tends to bar many a prospect.

For shoppers with special promotions or interested in the long-run, here's what can be found:

ABC: A half each of Adventure at Scott Island, Jim Bowie, Scotland Yard, all of OSS, and a third of Navy Log.

CBS: Two half-hours of Playhouse 90 and alternate sponsorships of Perry Mason, Richard Diamond, I Love Lucy, Mr. Adams and Eve, and the Armstrong spot.

NBC: Alternate weeks of Groucho Marx, Suspicion (half-hour), Restless Gun; Life of Riley, Price Is Right, and Tic Tac Dough.

Another project under study by the ANA's tv-radio committee. How to pre-test commercials efficiently and at low cost.

As preliminary steps the association is gathering information from Telestudios, Inc., Schwerin, the Institute for Motivational Research, plus agencies that have done research in depth on the subject.

It's been a pretty good cost-per-thousand season for the cigarette companies in nighttime network tv, with perhaps one exception.

SPONSOR-SCOPE's calculation, on the basis of the talent plus time bill, shows these costs-per-1000-homes-per-commercial-minute:

American Tobacco Co., six shows, \$2.65 average; Lorillard, three shows, \$3.65 average; Philip Morris, three shows, \$4 average; Liggett & Myers, three shows, \$4.85 average; R. J. Reynolds, \$2.80 average; Brown & Williamson, single show, \$2.70.

Watch for a mounting counter-attack by the tv networks against the claims of competitive media that the cost of nighttime tv is higher than ever.

NBC TV appears first to have taken the initiative in this drive by releasing a statistical barrage showing that the present cost-per-1000 is less than it was a year ago.

Other lines that this counter-offensive will take:

- The rates for nighttime have slowed down to plus 3/10 of 1% a month, whereas the rise used to be over 1% a month.
- There have been rate reductions in other time areas, such as class B.
- Advertisers can count on economies in production with the advent of videotape on a broad scale.

The success of Prudential has stirred another insurance giant, New York Life, to scout out a corporate image that it can use in network tv.

On the premise it must learn to walk before it runs in tv, New York Life is doing some testing in Providence, under Compton's guidance.

Two stations are involved: WPRO-TV and WJAR-TV. The programing, keyed to a giveaway booklet, consists of news, sports, and announcements.

One area where SPONSOR-SCOPE this week found a firm note of optimism was among NBC's corporate pulse-takers.

Citing January as an omen of how things were going, the statisticians noted that:

- Net tv network sales in January should be at least 1.5% over the same month of 1957.
- Total sponsored time for January was 128 hours, compared with 126½ hours the year before. (ABC TV was estimated to be four hours ahead and CBS TV three hours less.)
- Network radio sales for January were 115% ahead of January 1957. (The plus estimate for CBS Radio was 28% and ABN 5%.)

Here's how the network radio count looks for the first week of February:

ABN, 19.3 hours; CBS Radio, 37 hours; MBS, 18.9 hours; NBC Radio, 57.6 hours. Total: 132.8 hours.

(For a more detailed rundown of network radio sponsorship see Radio Basics, page 37.)

Don't look for marketing innovations the next several months.

Madison Avenue marketers have reconciled themselves to a period of status quo in testing, merchandising, and promotion concepts.

Manufacturers will be more aggressive than ever, but they'll be inclined to stick to tried and true formulas for the time being.

These agencymen feel that the penalty for unsuccessful innovation is too great right now to take chances.

As the new network tv buying season approaches, you'll likely hear a minimum of talk about making nighttime commitments more flexible.

Some of the especially knowledgeable admen have been mulling over this urge for easier escape hatches and here's what, SPONSOR-SCOPE found this week, they're saying:

- If the sponsor wants to retain control of the program, he must be willing to gamble and stop looking to the network for more flexibility.
- To insist otherwise, the advertiser plays into the hands of the networks. If they are to assume the financial responsibility for keeping the schedules loaded, then advertisers as a whole will find themselves faced with acceptance of Pat Weaver's old magazine concept.

So many **new rating methods** and candidate rating services have been popping up lately in tv that you **virtually need a program to tell the players.**

Here's a fast guide, compiled by SPONSOR's audience-probe experts:

ARB: (1) Viewers **recall from a roster** what they looked at, also indicate the home audience composition. (2) Via a **fixed sample**, an **electronic device—Arbitron**—measures the tune-in every 90 seconds and sends it to a central office.

NIELSEN: **Records on tape** the minute-by-minute tuning of a fixed sample.

PULSE: The home viewer is **asked in person** to recall from a list what shows had been tuned in. The sample is not fixed.

TRENDEX: **Phones homes** to inquire what's being looked at right now.

VIDEODEX: Uses the **home diary** method on a fixed sample.

M. A. WALLACH: **Personal interview combined with telephone coincidental** (like Trendex). The interviewer checks the accuracy of tuning and audience composition by being in the room where the set is located. The sample is not fixed.

(For analysis and comment on Wallach method see page 30.)

With Maverick and Sid Caesar riding high on either side, ABC TV figures that the **Sunday 8:30-9 p.m. spot** could develop into another case of **Fitch Bandwagon positioning** in the 1930's.

The low-budgeted Fitch show, spotted at 7:30-8 Sunday nights, **capitalized handsomely in ratings** for years because it was spotted between **Jack Benny** and the **Chase & Sanborn Hour** (from which Edgar Bergen eventually emerged on his own).

For a measure of what the western has come to mean to the American home, note this: **There are over 500 million peeks at this type of program per week.**

Here's how SPONSOR-SCOPE arrived at this figure:

1) On the basis of the latest ARB and Nielsen data, **the viewing of the 14 westerns on the three networks adds up to about 150 million homes.**

2) Multiply that 150 million by average viewers per set (2.3) and you get **close to 350 million.**

3) There are **18 syndicated westerns** running on local stations. Credit each of these with at least 5 million watchings and you get a tally of **90 million watchings per week.**

Note: The above total of 440 million does not, of course, include the **scores of feature westerns making the rounds weekly on local stations.**

AT&T appears ready to step into the weekly bigtime in tv.

Through N.W. Ayer, it's looking for a show that will have an aura of prestige and implant the **right corporate image. Ratings would be a secondary consideration.**

Meantime AT&T has canceled its Telephone Time on ABC TV, effective April.

Latest feather in radio's cap: **All six of the package food giants are back in network.**

The sextette: **General Foods, Standard Brands, Del Monte, Campbell, Best Foods, and National Biscuit.**

Note on this week's Campbell buy on NBC: Impressed by network's frequency story, the account took a spread of 35 spots a week for 10 weeks, starting 17 February. If the campaign clicks, there will be a **heavier schedule in fall.**

Even when the national economy looks a bit murky, **Texas tries to be different.**

Reports a SPONSOR-SCOPE correspondent: **Texas radio and tv stations are having a whale of a time from local sales.**

Beef prices are up; there's been plenty of rain; Egyptian cotton crops are going good; and the feed is coming up fine.

The advertising team that's moved in on Bab-O and Glim (B. T. Babbitt) is the same foursome that had a great deal to do with the success of Ajax and Vel Pink Liquid at Colgate.

In the Babbitt reunion there's Mike Frawley, executive v.p.; Jack Sudgen, v.p.-marketing director; Carl Brown, chairman of Brown & Butcher, Inc.; and Thomas C. Butcher, president of this new agency partnership. All have worked for Colgate or serviced the Colgate account.

Before Ajax came into the field, Bab-O had 50% of the market. It's still at a 40% level. **Bab-O and Glim represents about 90% of Babbitt's volume.**

P.S.: On the eve of losing the account to Brown & Butcher, Donahue & Coe was negotiating for a sizeable buy in network radio for Bab-O.

BBDO's radio sector wound up January with this notable achievement: It has brought five of its major accounts back to network radio.

The accounts and the origin of the money for network radio:

Philco, from co-op; **GE Lamps**, new money; **Bristol-Myers' Trushay**, from magazines and tv; **Lucky Strike**, new money; **Campbell Soup**, new money.

The radio networks this week had lively going in new business.

L&M Filter bought a weekly package of three one-minutes and four 30-seconds in ABN's live programing; NBC added **Libby-McNeill-Libby** to its lists (besides **Campbell Soup** and **Lucky Strike**); and MBS got orders from **Quaker State Oil**, **Bufferin**, and **L&M**. CBS also got some business from **L&M** plus a sports pact from **Barbasol**.

Sam Thurm, **Lever** general manager of ad services, disposed of four gripes at this week's **RTES (N.Y.)** timebuying and selling seminar.

Thurm said he was against: (1) **52-week talent contracts**; (2) **over-commercialization**, particularly triple-spotting; (3) **lack of integrity in media presentation**; and (4) the kind of people who sneer at ratings.

Biographical note: Thurm used to be an agency researcher on media.

An example of network radio's flexibility which can easily lend itself to applications in other lines: The Saturday Evening Post bought a one-day splash over CBS to plug the article on Ed Sullivan in the 11 February issue.

This is in addition to the magazine's regular sponsorship of Arthur Godfrey.

Despite all the basic expenses for the exploitation of newly-acquired products, **P&G** still was able to show an appreciably bigger profit for the final half of 1957 than during the like period of 1956.

The consolidated net profits: \$36.6 million vs. \$33.5 million.

Hollywood this week was the pre-buying-season mecca for the tv department head of several of the topline agencies.

Their mission: To get an idea of the program projects in the works—even before they get to the pilot stage.

In their interim phone reports to New York, these admen indicate:

1) **Producers are mixing their program types rather widely**—not being certain about popularity trends in the 1958-59 season.

2) **Plenty of new westerns will be available**, along with **crime-mystery** and **science-fiction** adventure.

3) There's a pronounced optimism that next season will be ripe for **comedy shows**—particularly situation comedies.

For other news coverage in this issue, see **Newsmaker of the Week**, page 4; **Spot Buys**, page 50; **News and Idea Wrap-Up**, page 57; **Washington Week**, page 65; **SPONSOR Hears**, page 68; and **Tv and Radio Newsmakers**, page 74.

**Mrs. America
who controls
the purse-strings
of the nation**



*tell her...
sell her with*

PURSE-SUASION

Penetrating Saturation with Daytime Spot-TV

Advertisers who sell to the home and family are having marked success with PURSE-SUASION—through which sales messages are strategically placed, Monday through Friday, covering the entire daytime audience. Reasons for this success are obvious:

1. It combines the persistence of Saturation with the impact of Television.
2. No other medium delivers your selling message with Television's penetrating power of Sight, Sound and Motion.
3. Through PURSE-SUASION your commercial reaches Mrs. America at home—during her "business hours"—when you can most easily focus her thoughts on the health and comfort of her family.

Developed by the stations Blair-TV represents, PURSE-SUASION is available at rates that appeal to alert mass-market advertisers. It can be applied in one market—or coast-to-coast. For details, phone your nearest Blair-TV office. Or use this handy coupon now ▶

Blair-TV represents these major-market stations:

WABC-TV—New York	KING-TV—Seattle-Tacoma
WBKB—Chicago	WPRO-TV—Providence
KTTV—Los Angeles	WCPO-TV—Cincinnati
WFIL-TV—Philadelphia	KGW-TV—Portland
WXYZ-TV—Detroit	WDSU-TV—New Orleans
WHDH-TV—Boston	WFLA-TV—Tampa
KGO-TV—San Francisco	WBNS-TV—Columbus
WIBC—Pittsburgh	WMCT—Memphis
KTVI—St. Louis	KFRE-TV—Fresno
WEWS—Cleveland	WOW-TV—Omaha
WJZ-TV—Baltimore	WNBK-TV—Binghamton
KFJZ-TV—Dallas-Ft. Worth	WFBG-TV—Albany

BLAIR-TV

415 Madison Avenue, New York 17, N. Y.

I'd like complete information about PURSE-SUASION
—and how to use it most effectively. Please phone
me for an appointment.

Name _____

Position _____

Company _____

Street Address _____

City & State _____ Phone _____



OFFICES: NEW YORK • CHICAGO • BOSTON • DETROIT • ST. LOUIS
TEmpleton 8-5800 SUPerior 7-5580 KEnmore 6-1472 WOOd'rd 1-6030 CHestnut 1-5686
JACKSONVILLE • DALLAS • LOS ANGELES • SAN FRANCISCO • SEATTLE
ELgin 6-5570 RIVERSIDE 1-4228 DUNKIRK 1-3811 YUKon 2-7068 ELLIott 6270

SYLVANIA TELEVISION AWARD FOR OUTSTANDING LOCAL PUBLIC SERVICE SERIES

*"Awarded to WSPD-TV, Toledo, Ohio,
for 'THE ONE INSIDE'—a courageous
and dramatic 13-program film expose,
which led to immediate reforms
of conditions at the Toledo
State Hospital for mentally ill."*



THE ONE

Photographed and taped in the wards of the hospital by WSPD-TV and presented as a public service, viewers of the 17 counties surrounding Toledo learned for the first time such depressing truths as;—

- 70 patients in one small room.
- One tub to serve the entire dormitory ("and your turn for a bath isn't until next week").
- No fire exit.
- Toilets hardly more than boxes.
- No beds — merely blankets on the floor.

With the first program letters started to pour in — 20,000 of them before the series had been completed. WSPD-TV staffers carried the letters and films to the state capital, gained an audience with the law-makers; result;—

On June 18, 1957, the Toledo State Hospital was voted approximately \$2,000,000 for new units and to renovate the present facilities. Construction is well on its way to completion...another in a long series of community projects undertaken, and brought to a successful conclusion by a Storer Station.



WSPD-TV TOLEDO, OHIO

STORER BROADCASTING COMPANY

WSPD-TV, Toledo, Ohio • WJW-TV, Cleveland, Ohio • WJBK-TV, Detroit, Mich. • WAGA-TV, Atlanta, Ga. • WVUE-TV, Wilmington-Philadelphia • WSPD, Toledo, Ohio • WJW, Cleveland, Ohio • WJBK, Detroit, Mich. • WAGA, Atlanta, Ga. • WIBG, Philadelphia, Pa. • WWVA, Wheeling, W. Va. • WGBS, Miami, Fla.

SIDE



CASE HISTORY —
TRAVEL



Across-the-Board News= All Aboard, Union Pacific!

IF you're coming or going in Southern California (and most of the area's eight million usually are), Union Pacific will reach you... VIA KBIG RADIO.

U P HITS SOLIDLY at the 99% radio homes and 80% radio-equipped cars (1¼ autos per family!) with *four news-casts a day* on The Catalina Station.

"WE PICKED KBIG four years ago as a basic for Union Pacific" says Marion Welborn, Vice-President, The Caples Company advertising agency, "because its 10,000-watt island-based signal on 740 kc covers all eight counties of Southern California, at lowest cost-per-thousand. This year we have quadrupled KBIG programming for the railroad."

"NEWS ON KBIG has both quantity and quality" adds H. J. Forbes, Union Pacific Los Angeles advertising manager. "Hourly reports from AP, UP, and City News Service, plus Sigalert traffic bulletins, give us complete coverage. The air work of Alan Lisser and Larry Berrill, year-after-year award winners in their field, assures prestige."

WHATEVER YOUR CATEGORY, your KBIG or Weed contact has a handy file of case histories to help your evaluation of Southern California Radio.



JOHN POOLE BROADCASTING CO.
6540 Sunset Blvd., Los Angeles 28, California
Telephone, HOLlywood 3-3205
Nat. Rep. WEED and Company

Timebuyers at work

Howard Webb, Ralph Allum Co., New York, is concerned with the ever-increasing bickering among the networks over rating superiority. "The networks," Howard says, "should cooperate with each other in the interests of a healthy future for television. The road ahead is likely to be rocky, especially if fee tv is sanctioned. And the networks have a far better chance of keeping their audiences, individually and together, if they work together." Howard points, in particular, to two networks scheduling spectacles against each other on the same day and during the same time segment. The result, as they are fully aware, is a smaller audience for each show than if they were scheduled separately. "If networks would exchange programing data and align their major shows according to non-competitive activities, both the advertiser and the public would benefit. The advertiser would gain a much larger audience and lower cost-per-1,000; the public would have a better choice of shows. As it is now, the impact of much of the advertising is lost because of severely competitive programing."



Inez Aimee, Atherton & Currier, Inc., New York, feels a big step was taken when P&G announced that in the future it will decide the form of discount plan to which it is entitled only at the termination of the contract, instead of operating on multiple plans and rates as the campaign proceeds. "P&G will no longer fall victim to the 'special deals' offered only one product of a multiple-agency client and they will not lose out on package rates because they were unaware of them when the schedule was current," Inez says. "Too many stations carry in their side pocket the 'unpublished rates' which are available only to some agencies buyers, etc... P&G's move forces these stations' hand. So that they won't get caught in an awkward position, they will have to publish all rates, types of combinations, packages and continuing discounts. Ultimately, this may result in uniformity of rate cards." Inez thinks that the few stations and reps which are concerned should reflect for a moment and realize that previously they didn't have all their cards on the table and are now merely catching up with the field





KNAK

**1280 KC
ON YOUR DIAL**

**POPULAR MUSIC AND NEWS
24 HOURS A DAY
YOU'RE ON THE RIGHT TRACK WITH KAY-NAK**



**The NEW
LOOK
IN
TELEVISION**

the stars now shine on channel

WSOC-TV

9

3 more broadcast leaders use highway advertising

WSOC-TV PROMOTION MANAGER, JAMES W. EVANS, SAYS:

"As a new station in Charlotte, N. C., we're out to identify our name as quickly as possible. We're using National's displays on all important highways. We're pleased with the terrific comment these signs have produced. With their help, we're growing fast to first."

These stations—like KPAY, KALL, KWHO, KSOP, KSCR, KIMN—and many other network affiliated stations across the country, are increasing "audience awareness" with National's displays. You can too.

NATIONAL...

the only nationwide highway advertising company . . . offers:

- Pinpoint localized coverage, frequent repetition, high impact, low cost.
- Complete service—design, manufacture, location, erection, maintenance.
- The stature and integrity of its parent company—Minnesota Mining and Manufacturing Company.

For more information, send for the free illustrated 8-page booklet, "Station Identification on the Highway." Do it today!

NATIONAL ADVERTISING COMPANY

A Subsidiary of
Minnesota Mining and
Manufacturing Company



Executive Offices: 33 S. Clark St. • Chicago, Illinois
Chicago • Detroit • San Francisco • New York



National Advertising Company, Dept. 000
33 S. Clark St., Chicago 3, Illinois

Gentlemen:
Please rush your 8-page brochure on National's
services for the radio-TV industry.

NAME _____

COMPANY _____

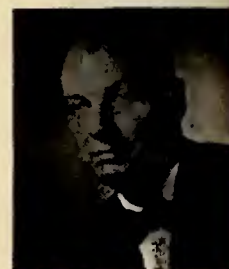
ADDRESS _____

CITY _____ ZONE _____ STATE _____

Agency ad libs

The cul de sac of creative management

John Orr Young, who gets top billing in the ad agency known as Young & Rubicam, was walking toward the New Haven R.R.'s 8:11 out of Saugatuck and, as is natural in the environs of that adman's commuter train, talking about the ad business. He was glad to see, he stated, that an ex-copy writer had ascended to the throne in the shop that gives me desk space and in commenting on the wisdom of such a move he listed several other former creative gents who were calling the shots up and down Madison, North Michigan Avenue and westward. The point Mr. Young was making was that, in his opinion, this was a healthy thing for the business in general. Which, of course, didn't curry any ill-favor with your jovial reporter whose background is rich with graphite and tissue-pad.



After boarding the train, however, I started to compare the glories of being an Ad-Land Executive and Part-of-Management's-Team versus the simple charm of being a swashbuckling, pencil-in-ear copy man.

Maybe it's un-American, certainly it's heresy but my mind kept toying with the thought that maybe there should be a way of relegating the top slot to a modestly salaried hired hand who isn't really the star performer himself. The prize fighter and the race horse and the champion dog have somebody see to it that the training table's got good food and the rent is paid and nobody steals any towels.

Management must cover the details

When you come right down to it, a lot of management thinking has to be on this level. There's the rent (those wonderful discussions of cost per square foot and if we add storage space in Cleveland should we sign a 99- or 78-year lease?). There's The Retirement Plan (which never produced an ad or a commercial but takes more time to prepare than the three best campaigns in history). There's the Outside Office Situation (which someday will require office buildings to be hollow cylinders). All of which is topped by The Big Management Dilemma—does the tv department really need a movieola?

Perhaps this sounds like the busy day of a diseased mind—or a badly run agency. But do not kid yourself, sir. In a personal business such as ours personnel is big business. Even the largest of agencies have very few employees compared to a manufacturing concern. Of these few employees more than half are concerned with work that is also being done in banks and beauty shops and bookie joints (secretaries, bookkeepers, receptionists, phone girls, etc.)—in other words, not with advertising. So the prexy of the ad agency darn well better have the answers for his ad makers as to why Old So and So got the outside office for here comes Young So and So with blood in his eyes. And he better have the answer about the

She's
all
yours



...when you speak through **KOIN-TV**. In Portland and an incredible 30-county area in Oregon and Washington, she looks most, listens most, reacts most, when **KOIN-TV** is your voice. (Confidentially, the gentlemen from CBS-TV Spot Sales become positively lyrical when they discuss her buying habits. You need ask only once.)

**GOOD
WAY
TO
TELL
A STORY...**



Pall Mall adds fuel to its sales fire by rekindling the power of its TV commercial in TV GUIDE. By pyramiding the impact of its story in print, Pall Mall successfully exploits TV GUIDE's unique 7-day exposure. It makes a sustained impression on more than 13½ million readers. It also talks to this TV audience "in color." Net result: more power for Pall Mall, "greater length" for its sales story, lower costs for the ad budget. Your TV GUIDE representative can show you how you can do the same.

**GOOD
WAY
TO
MAKE
IT
STICK...**



"7-Day Showcase" For Your Product



The **NEW** Nov. '57 ARB

PROVES

CHANNEL 3 KTBS-TV

DOMINANT

...IN THE MORNING

9:30 AM to 12 noon, 5 days a week,
CHANNEL 3 KTBS-TV LEADS
in 44 out of 49
quarter hours rated.*

DOMINANT

...IN THE AFTERNOON

1:00 to 5:30 PM, 5 days a week,
CHANNEL 3 KTBS-TV LEADS
in 77 out of 88
quarter hours rated.*

... AT NIGHT

7:00 to 10:30 PM, 5 days a week,
CHANNEL 3 KTBS-TV LEADS
in 50% of the
quarter hours rated.*

TOTAL DOMINANCE

...7 DAYS A WEEK

9 in the morning 'til 11 at night
CHANNEL 3 KTBS-TV LEADS
in 54% of ALL
quarter hours rated.*

KTBS-TV 210
Sta. B 182

AND STILL GOING UP!

... compare the November ARB with
March ARB and you'll see:
KTBS-TV UP 57%
Station B DOWN 12%

CHANNEL 3 KTBS-TV

the **DOMINANT** Station in

SHREVEPORT

Consult Your Nearest PETRY Man!
*Nov. 1957 ARB Metro. Shreveport Survey

signing of that 99-year lease in Des Moines just before the office folded.

There's another aspect to consigning topnotch creative men to top management slots well worth thinking about, even if nothing can be done about it. Put simply—what a waste! Such a squandering of talent, so rare a commodity in a business that long ago faced a talent-drought!

One quick glance at any magazine, a few minutes of viewing on any tv channel or listening to the radio is all that is needed to convince any sound judge of what is good advertising; that there's a desperate shortage of creative savvy.

G.B.S. once said—he who *can*, does; he who *cannot*, teaches. For the ad biz that might well be paraphrased to: he who can is put into a job where he can't possibly.

(Editor's note: SPONSOR decided to free at least one adman for creative work by re-running this column from a previous issue.)

THE MECHANICS OF MANAGEMENT

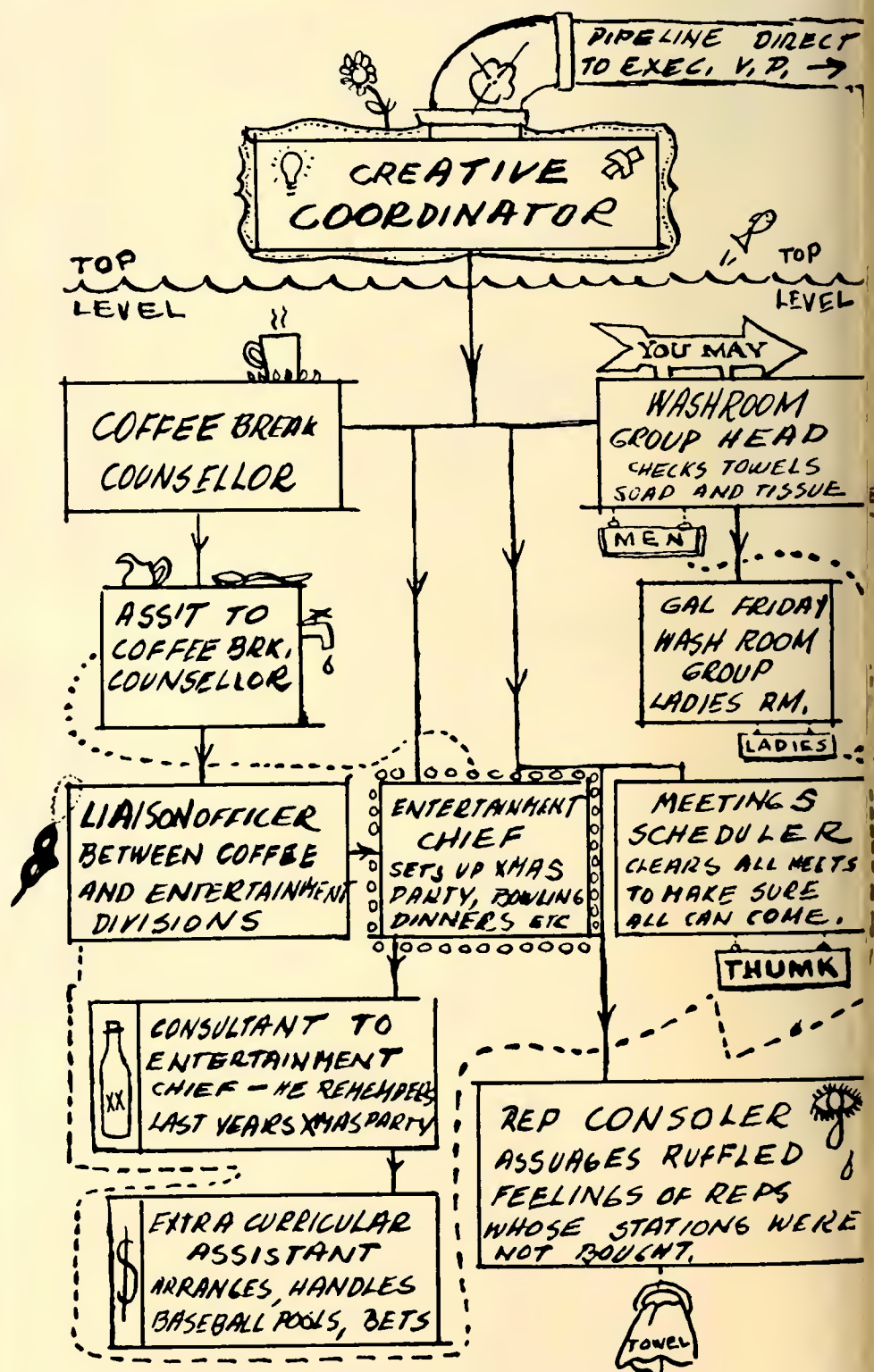




Table of organization, developed by SPONSOR's research staff, allows the large, multi-departmented agency to deal neatly with every-day administrative detail.

Meet Bob McConnell



Experienced broadcaster . . . with a flair for programming and sales . . . tempered by sound business judgment . . . highly respected throughout the industry . . . Bob helped build WISH-TV. 

A Hoosier . . . native to Indianapolis . . . a leader in his community . . . Bob McConnell knows the people WISH-TV serves and how best to reach them.

Bob is one of the important reasons why WISH-TV  dominates the nation's 14th television market, consistently wins more quarter hours than all other stations *combined** and averages 41% more viewing families than the next Indianapolis station. Let Bob and WISH-TV help you in Indianapolis.

Represented by Bolling.

*Total week (Metropolitan ARB 11/57.)



A CORINTHIAN STATION *Responsibility in Broadcasting*

KOTV Tulsa • KGUL-TV Galveston, serving Houston • WANE & WANE-TV Fort Wayne • WISH & WISH-TV Indianapolis

"KOBY, Naturally, Mr. Hooper!" in San Francisco



Pulse Agrees - KOBY No. 1 Station 6 am to midnight!

When the facts are bared — Hooper, Pulse, and Nielsen agree KOBY is the dominant first in America's sixth largest market! For example, September-October Pulse shows a 16.2 overall average share . . . nearly 20% higher than the number-two station. Top this off with KOBY's audience Composition Percentage in San Francisco-Oakland of 81% adult listeners, average 6 am to midnight. No wonder KOBY turns over products . . . not audience!

KOBY 10,000 watts • full time
San Francisco is KOBYland!

SEE PETRY FOR KOBY San Francisco
and KOSI, Denver's No. 1 overall
station 6 am to 6 pm

MID-AMERICA BROADCASTING CO.



49th and
Madison

Optimistic outlook

We were pleased to read, in a recent issue of SPONSOR, about WJTN's happy editorial policy to "accentuate the positive" when the present fashion seems to be much wailing at the wall about our economic woes.

Although we don't decry facing the facts about business, there's more negative thinking and negative talk than the situation warrants. We're glad to pass along a little slogan that's going round here in Detroit to anyone who wants to use it. "Everything's Great For '58!" Could be!

Marie M. Winthrop, *President*
Tech Agency, Inc.,
Detroit, Michigan

● SPONSOR urges stations to adopt a similar philosophy. See editorial 25 January issue titled "Let's sell optimism" as well as editorial in this issue.

Radio campaign

Some months ago SPONSOR printed an interesting article regarding the experience of the Higbee Company, one of the leading department stores in this city, with a radio campaign for a special line of men's suits in their Brandon Shop.

We would appreciate it if you would send us a copy of the magazine containing this article.

H. P. Scharf, *adv. mgr.*
The Richman Brothers
Cleveland

● This article appeared in the 6 April 1957 issue of SPONSOR. The 25 January 1958 issue carried a complete index of SPONSOR articles published July-December 1957.

Spanish language feature

Our station is preparing a special piece of promotional material emphasizing the importance of Spanish language radio in Southern California.

We would like very much to excerpt portions of some of the material in "Gateway to a 3 Billion Dollar Market" which appeared in the 26 October issue of SPONSOR and which refers to our station.

Robert Griffin
p.r. director, KWKW

● Reprints of SPONSOR articles are available upon request. In addition, we are glad to make certain excerpts available whenever possible. Such permission, of course, is granted by formal correspondence.

Saturation radio

I have just been re-reading "Saturation radio vs. newspapers" (SPONSOR, 7 December, 1957). Have you anything on "Television vs. newspapers?" Would be most grateful for reference, and tear-sheet if available.

Kind regards from a very regular reader.

Timothy Matthews
program dir.,
CKGN-TV, Northbay, Ontario

● On page 25 in the 21 December 1957 issue SPONSOR ran a complete inter-media comparison giving the cost-per-1,000 people exposure to advertising impressions. The article in which this appeared was titled "Next Year's Tv Costs," and a tear sheet is being sent to you.

Local station dilemma

SPONSOR has set this "noggin" thinking . . . asking why I can't get national sponsors with products to sell rather than just local participation as has been the case for the past nine years.

Delaware County has passed the half million mark population-wise and could be an excellent "test area." Our station covers a tri-state area: eastern Pennsylvania, Southern New Jersey and Delaware, yet we are considered under the Philadelphia "umbrella" and when campaigns are run or advertising is placed, the network stations are used. The sponsor feels he is blanketing the area when he actually isn't.

I was particularly interested in the reply to Joe Csida by Ben Strouse of WWDC because he so aptly describes the service performed by local stations to the local community.

I honestly feel it's the local soul who knows what the people want and how to present it. But the problem is how to convince the timebuyers that this is true.

Marion Pedlow, WDRF
Chester, Pa.

Radio commercials

I was wondering, if you have had in any past issue of your magazine any material or data pertaining to the effectiveness on radio of a live commercial as opposed to a jingle.

Harry Wood, radio & tv timebuyer,
MacLaren Advertising Co., Limited,
Montreal, Quebec

● In the 28 September 1957 issue SPONSOR ran an article titled "Should you drop a successful jingle?" The 9 March 1953 issue of SPONSOR contained an article on live spot, a tear sheet of which is available.



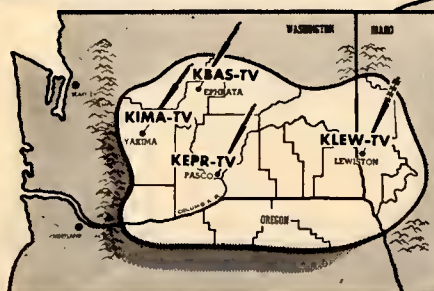
Great, Smidley just great!

You've done it again. Ya missed the biggest single TV buy in the West. You passed up the Cascade Television package again . . . this KIMA-TV with its satellites. Doesn't an exclusive billion-dollar market tickle your fancy? Here's a half-million people and Cascade's got 'em—exclusively. Let's not miss it again, Smidley, or we'll be missing you around here.

Quite a market . . .

General merchandise	\$60,135,000
Apparel	\$26,172,000

Source: 1957 "Survey of Buying Power"



KIMA-TV
YAKIMA, WASHINGTON

with its satellites
KEPR-TV, Pasco, Wash.
KLEW-TV, Lewiston, Idaho
and KBAS-TV
Ephrata, Moses Lake, Wash.

CASCADE
BROADCASTING COMPANY

NATIONAL REP: WEED TELEVISION

PACIFIC NORTHWEST: MOORE & ASSOCIATES



WHCT is first in Hartford!



NO MATTER WHO DOES THE MEASURING, WHCT is the number one television station in the Hartford area. From 8 am to sign-off, seven days a week, CBS OWNED WHCT tops all competing stations in its total-week share of audience *and* total quarter-hour wins, according to *both* ARB and PULSE.

For example, during the all-important, highly competitive nighttime hours, ARB and PULSE agree that WHCT has...

The largest share of audience (29.1, ARB)

The highest average rating (13.6, ARB)

The most quarter-hour wins (73% more than the 2nd station, 82% more than the 3rd, ARB)

The largest number of Greater Hartford's top-rated network shows (14 of the top 25, ARB)

Greater Hartford's top early evening network news show ("Douglas Edwards with the News")

Greater Hartford's favorite early evening local news program ("Seven O'Clock Report")

Greater Hartford's top-rated late evening news program ("Eleven O'Clock Report")

From any angle, throughout Hartford-New Britain (where family income is *third* highest in the nation) the leading television station in the market is...

WHCT Channel 18 – CBS Owned

Represented by CBS Television Spot Sales



You need coverage AND audience.

in WHB's 96-county* world IT'S A WHB PULSE

WHB is first in 432 of 432 quarter hours 6 a.m. to midnight (Pulse, Kansas City 96-county area . . . 6 a.m. to midnight, Monday through Saturday, Sept., 1957)

Whether it be Metro Pulse, Nielsen, Trendex or Hooper . . . whether it be Area Nielsen or Pulse . . .

WHB is the dominant first throughout . . . with

audience shares consistently in the 40% bracket. And, WHB is the dominant first among every important audience-type!

Talk to a Blair man . . . or WHB General Manager George W. Armstrong.

*situated in Missouri, Kansas and Iowa

WHB KANSAS CITY 10,000 watts, 710 kc.

**STORZ
STATIONS**
TODAY'S RADIO FOR TODAY'S SELLING
TODD STORZ, PRESIDENT • HOME OFFICE: OMAHA, NEBRASKA

WDGY Minneapolis St. Paul
REPRESENTED BY JOHN BLAIR & CO.
WHB Kansas City
REPRESENTED BY JOHN BLAIR & CO.
WTIX New Orleans
REPRESENTED BY ADAM YOUNG INC.
WQAM Miami
REPRESENTED BY JOHN BLAIR & CO.



NET TV MUST RE-TOOL

So say admen now starting fall planning. They foresee a slow swing toward live programing to make shorter commitments possible. Greatest danger: An aura of caution that could downgrade programing, ratings

by Evelyn Konrad

This week a top-level adman told SPONSOR what it would take to lure him back into regular network tv sponsorship next fall:

"The guarantee that we could get out from under in case of need."

The adman in question is the granddaddy of all big-show tv sponsors: Don Stewart, advertising director of Texaco. He has seen the medium through the days of Milton Berle's 80 ratings and virtually indelible Texaco sponsor identification to today's split-sponsorship, split-audience era.

Now, like most admen, he approaches fall network tv planning with caution. Before committing multi-million budgets, admen want to find ways of hedging the bet.

As a result, SPONSOR this week found these trends emerging from the search for the safe network buy:

Clients demand more flexibility. They've got two big reasons for fearing the long-term commitment. There's the perennial fear of being tied into a flop. But in these uncertain business conditions, top man-

***Client pressure is on tv nets to open
prime time shows for short-term insertions to
meet today's need for greater flexibility***

agement also hesitates to commit major sums of money on as long-range a basis as network tv usually requires.

The networks are aware of this problem of course. Bill Hylan, CBS TV sales v.p., summed it up at the January affiliates meeting:

"A client who decides to sponsor a weekly half-hour program can be faced with the decision, in April or May, to set aside \$5 million or more of his budget to cover a 12-month period which will not start until the following September. Such a commitment is not undertaken lightly by anyone, and certainly not by most American businessmen."

The pressure is mounting among some of the biggest-budget advertisers today in regard to their commitments where both time and production costs are concerned. The number of clients who've been trying to unload parts of their network tv shows to co-sponsors has increased in recent weeks.

"Talk of recession has frightened a number of clients," Revlon ad v.p. George Abrams told SPONSOR. "More advertisers today want to keep a larger chunk of their budget as a 'contingency fund' to be thrown into trouble areas. Shorter network contracts would give them this added feeling of flexibility."

Nighttime participations can draw small-budget clients. An increasing number of moderate-budget advertisers fear that network tv costs don't allow them sufficient regular exposure.

"Even alternate-week sponsorship is becoming too high for medium-size budgets," says FCB's tv-radio v.p. Roger Pryor. "The question then is whether exposure once every three weeks, for instance, is sufficient for some package goods. Less frequent appearance will produce a point of diminishing return to the advertiser."

To keep these clients in network tv next fall and draw some smaller-budgets into nighttime, clients and agencies are beginning to pressure today for more participation opportunities. What they want is the opportunity to buy into one or two prime-time shows

on each network on a one- or two- or three-insertion basis (See BBDO's Bob Foreman on network tv opportunities in SPONSOR 18 January 1958.)

"With the continued swing to co-sponsorship, show identification is becoming more and more of a nebulous luxury as it is," says the media director of a major cigarette brand. "At the same time, buying into a show on an insertion basis won't lessen the client's identification opportunities, if he stays in long enough. It just gives an escape hatch. And it also gives him a chance to broaden his audience base by buying into several shows rather than one, if he chooses."

Clients would like to see the networks open up certain shows for such short-term opportunities before fall buying gets into swing in April.

Said Bob Foreman in SPONSOR: "By announcing to the trade now this policy innovation, a network makes it clear that the slots offered to advertisers are not Distress Merchandise."

At the same time, the networks could use this means to encourage new network tv appropriations for fall from

advertisers who previously considered themselves too small to undertake prime-time buys.

Swing toward more live shows may be in offing. The pressure for flexibility and shorter-term contracts may encourage more live programing.

"It's certainly easier to get short commitments with live rather than film programing, and that can be an advantage not to be overlooked," says Campbell Soup ad director Rex Budd. "Of course, a show like *Lassie* can't be done live. But clients today have a wide range of formats they can pick from that lend themselves to live."

Agencymen doubt that the balance between live and film will change drastically by fall 1958, but a number anticipate a slow swing back over the next two years from the earlier-day plunge into film.

"There's an inbuilt limit to the kind of flexibility a film producer can afford to offer," says Texaco's Don Stewart. "His investment makes shorter contracts hard to figure. But even a 26-week commitment rather than 39 or 52 would give clients more breathing space."

To what extent live programing increases next fall still hinges on the caliber of programing, live or film, that will be offered this spring. It also depends on the type of escape hatches film producers will be able to

Net tv future depends on how business goes

Upturn . . .

Client "wait-and-see" attitude reflects current business uncertainties, rather than a changed attitude toward network tv. As ABC TV sales v.p. Thomas Moore points out, "network tv has been whittling down its cost-per-1,000. Currently 50% of ABC's nighttime shows have a cost efficiency of \$3 or less." If business gets better, clients might start buying network tv on similar long-term basis as in years past. But buying season is likely to start later than it did last year.

Downturn . . .

If recession deepens by late spring, pressure for shorter network commitments may force networks into new sales policies. While the networks are still holding off on major sales policy decisions, CBS TV sales v.p. Bill Hylan predicts a possible swing to live as a means of making short contracts possible. Says ABC's Tom Moore, "Those who may want shorter commitments will get them but most will take the cost advantages of longer-term network tv commitments."

work into their contracts.

Says CBS TV's Bill Hylan: "We can anticipate a tendency on the part of advertisers and their agencies to shorten the length of the initial commitment next season—particularly on new programs which are on film. This could conceivably result in a trend to live programs if the purveyors of film can't provide greater initial flexibility."

Admen may also favor more live for fear of being caught flat-footed with a flop. The live show can be improved from week to week. If ratings droop, the format can be changed drastically in a short time. But if a film show falters, the show doctors may have to work eight to 10 weeks ahead before improvements show up on the home screen.

Admen want research to back up show choice. Judgment alone won't ring up a sale with top company management these days. Before a company president approves a multi-million show investment today, he will want assurances that the show has a fair chance of success.

This means a greater emphasis on program research: The networks will have to back up their properties with more audience pre-testing. Packagers will be expected to show more than track records for other properties. And top agencies are working hard on developing new research techniques right now to forecast show success on the basis of some reasonable trial run.

"Today, when top management is more concerned than ever with getting a return on its tv investment, there's pressure to play safe," says Revlon's George Abrams. "No one can take the risk out of show business, but some show testing before a commitment can minimize the gamble."

Can clients get stung next fall by playing it too safe? Admen are beginning to fear that a less adventure-some or experimental fall in terms of programing concepts could result in a drop in total viewing hours. At the same time, the feeling among individual clients to date is that they'd prefer to stick to the types of shows, like Westerns and adventure, that had solid records during the past season.

"Next fall's programing will only be as good as the stuff the packagers and networks come up with," says Bristol-Myer's Don Frost. "Of course, it's

Two top clients tell what they demand of net tv

Texaco's Don Stewart

says flexibility and escape clauses are vital lures for regular net tv sponsors today. Few can afford to commit millions for one year.



Bristol-Myer's Don Frost

would like to see shorter-term contracts for time and programing. "But," he says, "the economic situation will dictate length of fall contracts."



still early, but so far I've heard mainly of adventure, mystery and Western shows being offered for fall. That doesn't mean that these new entries may not be good just because they're in familiar categories."

If live programing becomes more appealing, admen see hope for new concepts in the contribution of networks, packagers and agencies alike, since the initial investment is less speculative.

Says Lehn & Fink product manager for Lysol Dick Seclow: "Actually, who calls a season uninventive? The critics blasted last fall's entries, but total viewing hours held up."

The search for guaranteed audience is on. But it's tough to hit on a sound formula. While the concept

dates back to network radio's heyday (Eddie Cantor once signed such a contract), it's unlikely that any segment of the tv industry could afford to carry the burden of rebates on the basis of rating flops.

Nor would guaranteed audience formulae solve the client's real concern over his network tv investment—that is, the sales return. Most admen look at tv with this rule of thumb in mind: There should be roughly a 10% relationship between tv and sales in the package goods field. This means that a \$4 million tv investment pays out when it produces \$40 million in sales. The size of the audience alone is no insurance that such a sales-to-advertising ratio will be achieved.

"In as uncertain a field as show
(Please turn to page 52)



George Abrams,
Revlon v.p. and
chairman of ANA radio-
tv committee, proposes

"THE ANSWER TO THE RATINGS"

Miles Wallach,
research firm head,
spells out the details:



*Personal coincidental interviews
 (offered for the first time)
 backstopped by telephone calls;
 samples of about 3,000 per half
 hour for network tv; audience
 composition data validated by
 checking in the room where the tv
 viewing is taking place; an answer
 to the tuning-vs.-viewing hassle*

To an advertising business bedeviled by a variety of tv ratings and rating methods, another entry was presented this week.

Described as *the* answer to the ratings muddle, the new service, offered by M. A. Wallach Research, Inc., has the distinction of being sponsored by a prominent advertising executive, George Abrams (whose idea it was), vice president of Revlon and, perhaps significantly, chairman of the radio and tv committee of the ANA.

It also has the distinction of offering for the first time on a regular basis, the personal coincidental method which, though not new by any means, has never been used by a rating service in the U. S. The personal coincidental method requires interviews in the home to gather rating data covering only the moment of the interview.

MUDDLE"

While the personal coincidental method has a number of uses in market research, its particular value in ratings is that, when properly conducted, it combines the advantages of the coincidental method (the respondent is not required to remember anything) and the interview method (the interviewer can gather a variety of information and, in some cases, check on its accuracy). On the other hand, the personal coincidental method is expensive because, for tv rating purposes, each home visit results in viewing data at only one moment in time. Under the Wallach setup, personal and telephone coincidental interviews would be combined to provide samples of 3,000 per half hour.

In aligning himself on the side of the personal coincidental method, Abrams, who stressed he had no financial connection with the Wallach firm, described his interest as representing the interests of advertisers in general.

"This is an effort to solve a mess,"

he said. "Nobody is really satisfied with the ratings situation. Everybody has been complaining. Ratings have become a joke in the minds of consumers. Obviously something has to be done. If I'm worthy of being chairman of the ANA's radio and tv committee, I have to do something."

Abrams said he was seeking a single service acceptable to everybody. Current rating services, he felt, all have faults. While conceding that ARB's instantaneous rating service, Arbitron, was a step forward, he declared that electronic methods, including Nielsen's, emphasize set tune-in rather than actual viewing. And, he added, there were questions in his mind about the diary and aided recall methods.

There is no substitute, Abrams maintained, for asking a person in his home at the moment of viewing what he is watching. And there is no reason, he said, why the combination of personal and telephone coincidental couldn't result in the one best source of tv audience data.

The proposed service would be operated by a research firm which has been in business for about 10 years. Its president, Miles A. Wallach, has supervised market research for a number of advertisers and agencies including Revlon, Kastor, Farrell, Chesley & Clifford, American Home Products, FC&B, Campbell and NBC.

Initially, Wallach has his eye on the tv network field but he intends to expand his service to local markets. A national probability sample has been designed covering 600 areas. Interviews would be conducted one week each month. Wallach intends to get around the "rating week" hassle by interviewing on different weeks of the month.

Interviewing would cover seven evenings a week from 6:00 to 11:00 p.m. Because of the expense of the personal coincidental method and because of the prevalence of strip programing in weekday daytime web tv schedules, Wallach would gather data on one weekday before 6:00 p.m. He said that a study of ratings had convinced him there was not much difference in daytime viewing from day to day during the week. In addition, interviews will be made all day Sunday. As for Saturday, Wallach said he had not yet

made up his mind whether to cover it.

Wallach has set himself up a monumental interviewing task. Because of the nature of the coincidental method, a large number of interviews are required. Wallach has charted as his goal a per-broadcast national network sample larger than that used by any service except Video-dex. He envisages 15,000 personal coincidental interviews alone per evening, which comes down to 1,500 per half hour. Wallach estimates that nearly 2,000 interviewers would be at work simultaneously each evening. This means that each interview would cover an average of eight homes during the entire evening.

On top of this would be an equal number of telephone coincidental interviews. The telephone method has been superimposed on the personal for two reasons: First, it will provide a

COMING: Another plan to solve the ratings muddle will appear in an early issue

check on the personal interviews and vice versa. Second, telephone interviews will be used to cover rural and farm areas where it would be prohibitively expensive for interviewers to travel.

In most cases, telephone interviews would cover the same areas as the personal coincidental interviews *plus* the less densely populated areas. In some areas there would be telephone calls only.

The two sets of data from telephone and personal interviews would be combined by a method which Wallach describes as statistically reliable. His reports would show both the combined data and the individual figures gathered by each method. However, Wallach does not intend to sell either the personal or the telephone coincidental figures by themselves.

Naturally, in expending this huge effort, Wallach intends to get more than rating data. So far as personal interviews are concerned, he is after the fol-

New rating service would supply commercial memorability, station-break audience data

lowing information:

- Audience composition.
- Viewing of all sets in the home.
- Commercial memorability and acceptability.
- Actual audience to station-breaks.
- Channel-to-channel movement for the preceding hour.

The telephone interviews would not attempt to get this much information. Telephone interviews are most effective when short and, furthermore, the interviewer cannot check the accuracy

where the viewing is going on. Thus, interviewers would not only be able to count the number of persons viewing but jot down data on sex and age groups.

Most important of all would be the presumed ability of the interviewer to nail down the answers to tuning vs. viewing.

"I know that the agencies are particularly anxious to learn whether daytime tune-in figures reflect actual viewing," Abrams said. "With the person-

think people would not be anxious to show a stranger what they're eating—or drinking. But you'd be surprised how cooperative people are. I do pantry surveys in which people are asked to show scores of brand products. This is a common type of survey and there's no real problem in getting information."

Whatever problems do exist in developing an interviewing technique will be tackled in a pilot study to be done in Syracuse, N. Y., sometime in February, according to present plans. The test will use a probability sample and, except for the area covered, will attempt to get the same kind of information which would be sought on a national basis. While Wallach did not detail the problems he seeks answers to, it is likely that kinks will have to be ironed out of the proposed questionnaire and techniques to gain entry and gather information refined and tailored to the problem at hand.

So far as actual rating data goes, information gathered would include both average minute and total audience figures. Sample size, however, would tend to vary somewhat per half-hour since there would be around eight personal coincidental interviews for ten half-hours during the evening. This means that each interviewer would be skipping around two half-hours each evening.

On the other hand, the large number of different homes visited would result in over-all sets-in-use figures of high accuracy. One week of interviewing at night would provide a sample of more than 100,000 homes.

The coincidental method does not provide rating buyers with cumulative audience data. Conceivably, this could be a serious omission in view of the fact that Nielsen—Wallach's most obvious competition—provides that kind of information. Abrams contends that lack of cume is no great loss, however.

Another kind of information along the same lines not provided by the coincidental method is audience overlap for different programs, information of interest to clients who sponsor, or want to sponsor, more than one show.

One of the deficiencies of some of the other rating services Wallach seeks to remedy is the time lag before reports are published. He is aiming at giving reports out two weeks after field work is completed.



Status of Arbitron

Abrams-Wallach rating service proposal follows close on the heels of another tv service, Arbitron, ARB's instantaneous rating technique. ARB President Jim Seiler, left, reports Arbitron, currently behind schedule, is ready to roll in New York except for the technical problem of "balancing" electronically the telephone lines from the 300-home sample to the central office.

of the response. However, they would provide additional information not gotten by the personal interviews—rural and farm viewing. In addition, the telephone interviews would ask about audience composition and channel-to-channel movement.

Judging from Abram's explanation of the proposed survey, audience composition would be the most valuable information gathered in addition to ratings. Particularly important, according to the Revlon executive, is the fact that interviewers would be able to validate this information. They would be instructed to interview in the room

al coincidental method you can determine this accurately."

Can interviewers get all this data? Will they be able to gain entry into a room while people are watching a program and ask questions about it? Wallach doesn't regard this as much of a problem.

"We did a study for a large food company in which the interviewer had to observe the eating habits of people during mealtime. That's a tougher job than observing tv viewing and yet we got cooperation in 90% of the cases. This was no small survey, either. There were 7,000 homes involved. You might

The question of cost is a key one and Wallach acknowledges the fact. He would not give any details on rates and probably will not be sure himself until the pilot study reveals whether there are any unforeseen cost elements. As he pointed out to SPONSOR, he can't charge much more than Nielsen and remain competitive, while, because of the nature and scope of the personal coincidental method, he can't charge much less either.

SPONSOR-SCOPE of 25 January described the new service as a \$13 million a year operation. This would fit in with one research executive's estimate that a personal coincidental interview might run around \$6 per home, including overhead. With 1,500 interviews per half hour and assuming 35 nighttime hours plus 16 daytime hours covered, this means there are 153,000 interviews per report or 1,836,000 interviews per year. At \$6 per head, the total would come to \$11 million.

According to an authoritative source, telephone coincidental costs per half hour for a sample of 400 would run about \$65, including tabulation. With a sample of 1,500, the cost per half hour might run about \$150. With 51 hours a week, the cost would come to \$15,300 per report and \$183,600 per year. However, the usual telephone coincidental estimates are for urban areas. Since a part of the telephone coincidental interviewing would be done in rural areas, the cost probably would be higher.

However, Wallach disputes the estimate of \$6 per home for personal coincidental interviews. He said he had done personal interview studies for \$4 to \$5 per home that were more complicated than a visit for tv information would be. Assuming, therefore, a \$2 cost per home the cost per year of a personal coincidental study would be about \$3.6 million. It can be seen that the conflicting pressures of economical vs. careful interviewing could make a considerable difference in the price.

Wallach said he would offer special ways of buying to the networks to bring down the cost. One way he mentioned was allowing networks to buy for shorter periods than a year.

When asked why no one had ever come out with a personal coincidental rating study on a regular basis, Wallach answered, "They were afraid of bucking competition." Wallach, apparently is not.

STUNT OF THE WEEK

[And the music goes around, o-ho

The stunt: At KIIWW, San Antonio, the day began like any other broadcasting day. There was the "sign on" and "devotional." But from then on, it had no resemblance to standard operating. By that evening, a total of 1,573 phone calls were received from baffled listeners who had been treated to a whole 12 hours of listening to the same record—an original Mexican ranchera tune—played over and over again. D.j.'s announced record titles, but all they played was the ranchera. The station's doors were locked. Its three trunk lines were blocked by incoming calls. Many puzzled San Antonians who couldn't get through to the studio phoned the homes of Juan Gattas, KIIWW program director and its owner, Bob Pinkerton. Some even phoned the police department. The next day, tape recordings (which had been made of some of the calls) were played back on the air. Sample comments: "Is the announcer drunk?" "Something must be wrong with your record player." "Whose idiotic idea was that?" A d.j. asked if they should play it again, and the next 10 minutes brought 60 calls—48 Yes and 12 No. The same stunt was done simultaneously on Texas stations XEO, XEOR, and KTXN.

The implications: Gags and grass-fires have a way of spreading, and if this one gets out of control, here's what admen can look for on Madison, Wacker Drive and Wilshire Boulevard:

- Employees of the Finn & Haddie Agency received their same pay checks over and over again for a whole year. Owing to the cancellation, however, they were only able to cash it once. Everyone agreed it was a fine joke and laughed heartily.

- The same episode of the adult Western, *Trampas Walk Willie*, had its 309th consecutive showing in as many nights on WEAK-TV. Ratings have held up well. Not many tv fans are calling the station any more because somebody cut the wires.

- Every day for the past four months, Wilma Greech, time-buyer for Turnbuckle & Sluice, has been sending out requests for avails but to date has not bought a single spot. Reps who have been rushing up with lists are laughing themselves silly.

- WHEW-TV threw its programing format out the window yesterday. Pete Moss, the station's farm director and long the favorite personality in this section of the Ozarks, was kept on the air from sign-on to sign-off. By 10 a.m., Pete had run out of talk, so for the rest of the day and night he read the live-stock quotations over and over again—a total of 1,119 times. By 11 p.m., the number of rocks thrown through the studio windows tipped off the station management that Pete was no longer a favorite personality. He leaves WHEW-TV tomorrow to open a tractor-seat repair shop up North.

- Every morning for the last 30 days, Brockton Warp, president of Warp & Woof Agency has found the same telegram on his desk from his only client: "Effective today we are transferring our account." An hour later, he always gets a call from the client who chuckles and says, "I'm only kidding." Warp has laughed off 80 pounds at the gag; remarks: "It shows the power of repetition in advertising."

WHAT? RISK THIS TV COMMERCIAL

Polaroid bets tv personalities like Jack Paar and Steve Allen are good photographers as well as salesmen. They shoot Polaroid photos—live—to demonstrate the picture-in-a-minute camera. Return on the big gamble: Sales have doubled in three years



Sales gross up a total of 41%. Stock shares split four-for-one.

Product practically sold out in stores. That was the picture at Polaroid Corp., Cambridge, Mass., as the firm's heaviest year of tv advertising drew to a close—and shaped up as the biggest 365 days in the company's history.

This state of affairs gave tv what practically amounts to a ranking as the high lama of advertising media in the eyes of Polaroid's congregation of happy stockholders.

And these corporate owners are also regarding their advertising planners with reverence. For what they're doing in tv takes guts. They take a camera, a product that would be regarded by some admen as a cantankerous instrument not to be relied on for unerring performance, and sell it with *live* tv commercials. Any product malfunction and the whole network viewing world would know it!

What's happened? Polaroid started using tv regularly with this approach in late 1954. That year ended with a gross of about \$23.5 million—the 1957 total is expected to be more than double this amount.

Also, Polaroid executives are crediting heavy tv advertising last November and December with creating a sell-out of their camera in a number of photo outlets across the nation.

Faith in tv's sales power, and the live commercial approach, is mirrored in management's increased investment in the medium during the past three years. This is the picture:

- In 1957, SPONSOR estimates the New England firm spent over 70% of an approximate \$1.5 million advertising budget in tv.

- In 1955, tv's slice was only about 45% of a SPONSOR-estimated \$825,000 advertising allotment.

Why the substantial increase in tv

advertising while print allotments stayed virtually the same? Polaroid has probably the world's most exciting demonstration product—a camera that has the unique facility of producing a finished snapshot 60 seconds after it's taken.

"We would have known demonstration was our best advertising method even if there'd never been tv," a company spokesman said, "but tv lets us demonstrate it to millions at once."

Polaroid Corp. was founded in 1937 by Dr. Edwin H. Land as a manufacturer of light polarizing filters and lenses. It introduced the camera, only one of its kind in the world, in Boston during the Thanksgiving holidays of 1948.

Up to that time Polaroid sold to the consumer only indirectly, primarily through sunglasses and camera filters marketed by other companies that used the Polaroid optics. American Optical

IVE ► ► ►



"Will it be good?" seems to be the question long-time Polaroid salesman Jack Paar is asking himself as he opens up the camera back after snapping *Tonight* singer Betty Johnson, (left). A happy wink (right), and he shows television viewers the perfect finished photo



was and still is one of Polaroid's biggest customers for sunglass lenses. During the war years the company specialized in government work.

Today, Polaroid's light polarizing glass products are found on crack U. S. rail streamliners, as well as such palatial ocean-going vessels as the S.S. Constitution.

But the real financial backbone for Polaroid today is its line of picture-in-a-minute cameras, five models ranging in price from \$72.75 to \$169.50.

A Polaroid annual report for 1955 estimates that 92% of the income that year was derived from camera, film and accessory sales. This percentage is fairly accurate for application to the 1957 sales total also, according to Polaroid's admen: Stan Calderwood, company advertising manager; Joe Daly, vice president of Doyle Dane Bernbach and account supervisor for

(Article continues on next page)

POLAROID—PICTURE OF GROWTH

YEAR	SALES	AD BUDGET	% TV
1955	\$26,420,723	\$ 825,000*	45.5%*
1956	34,464,283	1,210,000*	64.0%*
1957	48,000,000*	1,500,000*	72.5%*

*SPONSOR estimates

Growth of Polaroid since 1955 is reflected in sales figures—and increasingly larger advertising budgets each year. As the budget grew, so did tv's share of the dollar; about 27% in the three-year span. Polaroid is planning further increases in the ad budget for 1958—with most of the money slated for the tv medium. Plans are definite now for continuing participations on the *Tonight* show. Radio is most likely out of the advertising picture because of Polaroid's belief in the power of demonstration for its photo-in-a-minute camera



Polaroid's live commercials sell
"the fun of photography,"—the photos
themselves, not camera hardware

Polaroid; and Neil Schreckinger, DDB account executive.

Polaroid's tv: The camera company's 1957 tv advertising cost about \$1.1 million, SPONSOR estimates, for participations in three NBC TV network shows.

Programs and costs, according to SPONSOR figures, are: *Steve Allen Show*, nine participations and two cross-plugs—about \$775,000; *Perry Como Show*, three appearances costing approximately \$265,000, and 20 *Tonight* participations with an estimated

\$83,000 tab—based on SPONSOR figures.

Cost-per-1,000 per commercial minute averaged out to about \$3.40 during 1957, according to Polaroid estimates. "Cost-per-1,000 is a secondary consideration with us, however," Calderwood states. "Satisfying our commercial requirements is the most important factor—and these are best filled with participations in network shows featuring popular personalities."

The Allen and Como shows were used exclusively during the Christmas holiday season to push gift-giving of Polaroid cameras; the *Tonight* show

with Jack Paar was used during the year, but it also got heaviest play during the Christmas shopping season. One result:

Early in the gift-buying season Polaroid found that dealer stocks were rapidly being sold out. "We had to keep shifting stock among our dealers right up until Christmas eve," says Calderwood.

A clever stop-gap measure helped meet the tv-inspired sales demands. Polaroid came out with a special gift certificate. The certificate included a Polaroid snapshot of the person giving the gift and said, in effect, "there's a Polaroid Land camera waiting for you at the XYZ Camera Shop." This gimmick enabled the dealer to continue selling Polaroid gift cameras even though his stock was depleted by heavy business.

In the Christmas campaign, as well as in all of its tv advertising, Polaroid banked on live commercials by established personalities to sell its product. And therein lies the key to Polaroid's advertising philosophy.

Polaroid is selling the fun of photography according to the firm's admen. They feel this can best be demonstrated with a well-known personality actually having a good time with the camera in a live commercial.

"Film would take away the spontaneity and drama," Schreckinger states. "When Jack Paar opens up the back of that camera and pulls out the picture he's just taken, there's a different expression every time—this adds a believability that would be impossible to duplicate with film." (For a rundown on the pre-*Tonight* Jack Paar, see *Pageant*, November, 1955 article, "The Weeping Comic" by SPONSOR senior editor Evelyn Konrad.)

Polaroid and DDB are so sold on the live approach that they're willing to take the inherent risk involved—the risk that someday a Steve Allen or a Jack Paar will take a poor picture. "We could fake this by taking the picture ahead of time," says account exec Schreckinger, "but, as with film, the spontaneity would be lost so we don't do it. Every commercial is real and the shot viewers see on the screen at the end of the minute developing time is the shot they saw taken by the personality."

Polaroid does have some built-in insurance for a good commercial, even if

(Please turn to page 70)



Polaroid's admen are firm subscribers to the selling power of tv personalities. They bank on it exclusively in all of the camera firm's tv activity, discussed by (l. to r.), Neil Schreckinger, Doyle Dane Bernbach account executive; Stan Calderwood, company ad manager, and Joe Daly, DDB vice president and the Polaroid account supervisor

WEB RADIO SALES UP AFTER DIP

Total of program time sold comes to 132.8 hours for current week, equal to previous peak before Christmas. Buys by RCA, Pabst on NBC pace purchases; live shows on ABN start to move

After a post-New Year's dip, network radio business jumped back to its previous peak, latest SPONSOR figures show.

For the week beginning 1 February, total time sold on all four networks comes to 132.8 hours. This compares with 111.9 hours for the week beginning 4 January and 132.3 hours for the week beginning 7 December.

Some of the heaviest buys accounting for new business were on NBC. Both RCA for its appliances and Pabst for its beer and ale bought a


heavy schedule of 100 minute commercials each on *Monitor*, starting Friday nights and running through the weekend. Both clients also added a scattering of 30-second commercials.

Also on NBC, both the Kiplinger *Changing Times* magazine and the Whitehouse Co., record merchandiser, were in with four 15-minute programs each.

The first substantial interest in ABN's schedule of live shows saw four clients buying them although there's been talk that some of them will be

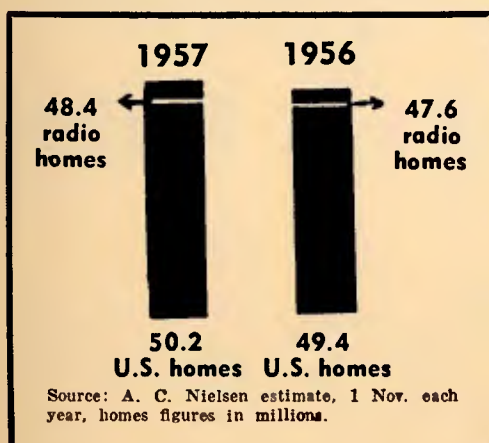
dropped. Toni bought into four of them for Thorexin, while Knox Gelatine and Lever (for Breeze and Dove) bought into three each. Hudson (vitamins) bought into one. Another important ABN buyer was Philco.

On CBS there were two large soap opera buys. Carter bought into five of the soap strips for a total of 37½ minutes per week, while Ralston Purina's total came to 45 minutes.

Important buys on Mutual were made by Niagara Therapy Mfg., Halogene, Nylonnet and Ex Lax. 

1. RADIO'S DIMENSIONS TODAY

Radio homes index



Radio station index

End of December 1957				
	Stations on air	CPs not on air	New station requests	New station* bids in hearing
Am	3195	100	395	116
Fm	537	53	39	9
End of December 1956				
Am	2971	117	291	114
Fm	516	24	5	0

Source: FCC monthly reports, commercial stations. *September each year.

Radio set index

Set location	1957	1956
Home	90,000,000	82,000,000
Auto	35,000,000	32,000,000
Public places	10,000,000*	10,000,000
Total	135,000,000	124,000,000

Source: RAB, 1 January 1956, 1 July 1957, sets in working order. *No new information.

Radio set sales index

Type	Nov. 1957	Nov. 1956	11 Months 1957	11 Months 1956
Home	925,620	689,409	7,689,841	6,680,127
Auto	563,066	609,139	4,925,157	4,217,050
Total	1,488,686	1,298,548	12,614,998	10,897,177

Source: Electronic Industries Assn. (formerly RETMA). Home figures are retail sales, auto figures are factory production.

2. NET RADIO'S CURRENT CLIENT LIST

Network radio sales, in terms of program time, are up 18.7% for the current week compared with four weeks ago, according to SPONSOR. Sales figures in business indicator at right are taken from the complete current list of network radio clients below as well as the previous list run in the last issue of Radio Basics. For purposes of comparability, 6-second and 8-second commercials are considered as 30 seconds of program time while 20-second and 30-second commercials are considered two minutes of program time. In the list below, covering week beginning 1 February, minute commercials sold as such are figured as five minutes of program time.

NETWORK BUSINESS INDICATOR

Program Hours Sponsored	
Week beginning	Hours
1 Feb.	132.8
4 Jan.	111.9

ABN

AFL-CIO: institutional; *Ed. P. Morgan*; 75 min.; *J. W. Vandercook*; 25 min.
Americon Cyanamid Co.: Ancronized chicken; *Breakfast Club*; 10 min.
Americon Bird Food Mfg. Co.: *Breakfast Club*; 5 min.
Assemblies of God: religious; *Revivaltime*; 30 min.
Bonkers Life: White Cross Hospital Plan; *Paul Harvey*; 15 min.
Beotrice Foods: LaChoy; *Breakfast Club*; 5 min.
Belstone Hearing Aid Co.: hearing aids; *Breakfast Club*; 5 min.
Bristol-Myers: Bufferin; *Breakfast Club*; 15 min.
Buitoni Foods: spaghetti; *Breakfast Club*; 5 min.
Compona Soles: Ayds, Italian Balm; *Breakfast Club*; 5 min.
Duffy-Mott: Sunsweet prunes, juice; *Breakfast Club*; 10 min.
General Foods: Calumet; *Breakfast Club*; 5 min.; Post Cereals; *Breakfast Club*; 25 min.
General Motors: Chevrolet; *John Daly—News*; 50 min.
Gospel Broodcasting: *Old Fashioned Revival Hour*; 30 min.
Billy Grohom: religious; *Hour of Decision*; 30 min.
Highland Church of Christ: religious; *Herald of Truth*; 30 min.
Hudson Vitamin Products: vitamin catalog; *Herb Oscar Anderson*; 10 min.
Kitchen Art Foods, Inc.: Py-O-My Apple Thins and Blueberry Muffin Mix; *Breakfast Club*; 15 min.
Knox Gelatine Co.: Knox Gelatine; *Breakfast Club*, *Herb Oscar Anderson*, *Jim Reeves*, *Jim Backus*; 60 min.
Krechmer Corp.: wheat germ; *Breakfast Club*; 5 min.
KVP Co.: freezer wrap, shelving paper; *Breakfast Club*; 5 min.
Lever Brothers: Breeze detergent, Dove; *Breakfast Club*, *Herb Oscar Anderson*, *Jim Reeves*, *Jim Backus*; 55 min.
Midus Muffler: auto mufflers; *Weekday Newscasts*; 25 min.
Milner Products: Perma Starch, Pine-Sol; *Breakfast Club*; 10 min.
Notional Brands, div. of Sterling Drug: Dr. Caldwell's; *Sunshine Boys*; 25 min.
Olson Rug Co.: rugs; *Breakfast Club*; 10 min.
Orol Roberts Evangelistic Assn.: religious; *Oral Roberts' Broadcasts*; 30 min.
Charles Pfeizer & Co.: Terramycin Egg Formula and other products; *Breakfast Club*; 20 min.
Philco Corporation: appliances; *Breakfast Club*; 25 min.
Plough: Musterole, St. Josephs Aspirin, etc.; *Newscasts*; 45 min.
Rodio Bible Class: religious; *Radio Bible Class*; 60 min.
R. J. Reynolds: Camel; *Weekday Newscasts*; 25 min.; *Weekend Newscasts*; 90 min.
Rust Croft Publishing: greeting cards; *Breakfast Club*; 5 min.
Sanduro Company: floor covering; *Breakfast Club*; 5 min.
Sleep-Eze: sleeping tablets; *Breakfast Club*; 15 min.
Texas Co.: gasoline & motor oil; *Metropolitan Opera*; 210 min.

NOTE: Data on time purchased refer to weekly brand or advertiser total. This is a change from previous lists where time was shown for each program. In cases where groups of brands precede a show or group of shows, it was not possible to pinpoint which brands were advertised on each show or on which days of the week the brands were advertised. Except for about half a dozen of their sponsors, brand

Toni Co.: Thorexlin; *Herb Oscar Anderson*, *Jim Reeves*, *Jim Backus*, *Merv Griffin*, *News*; 25 min.
Voice of Prophecy: institutional; *Voice of Prophecy*; 30 min.
World Vision, Inc.: religious; *Dr. Bob Pierce*; 30 min.
Dr. Thomas Wyott: institutional; *Wings of Healing*; 30 min.

CBS

Aero Moyflower: *George Herman—News*, *Eric Sevareid—News*; 60 min.
Americon Bird Food: *Houseparty*; 7½ min.
Americon Home Foods: Chef Boy-ar-dee pizza pie; *Arthur Godfrey*, *Robt. Q. Lewis*; 20 min.
Angostura-Wuppermon: *Arthur Godfrey*; 10 min.
Armour: *Arthur Godfrey*; 45 min.
Bristol Myers: *Arthur Godfrey*, *Helen Trent*, *Ma Perkins*, *Backstage Wife*, *Dr. Malone*; 90 min.
Colif. Prune & Apricot Growers Assn.: *Houseparty*; 30 min.
Campono Sales: *Robert Q. Lewis*; 5 min.
Carnation: *Houseparty*; 15 min.
Corter Prod.: *Second Mrs. Burton*, *Couple Next Door*, *Our Gal Sunday*, *Backstage Wife*, *Road To Life*; 37½ min.
Chun King Soles: *Arthur Godfrey*; 15 min.
Cloirol: *Galen Drake*; 5 min.
Colgate-Palmolive: *Backstage Wife*, *Second Mrs. Burton*, *Wendy Warren*; 85 min.
Comstock Foods: *Robert Q. Lewis*; 5 min.
Curtis Circulation: *Arthur Godfrey*; 15 min.
Ex-Lax: *City Hospital*, *Robert Q. Lewis*, *Suspense*; 25 min.
Ford Motor: Ford div.; *Ford Road Show—Bing Crosby*, *Rosemary Clooney*, *World News Round Up*, *Ford Road Show—Arthur Godfrey*, *Edward R. Murrow*; 280 min.
Frito Co.: *Arthur Godfrey*; 15 min.
General Electric: *Arthur Godfrey*; 15 min.
General Foods: *Arthur Godfrey*; 37½ min.
General Motors: Chevrolet; *News*, *Allan Jackson—News*, *Robert Trout—News*; 90 min.; *Delco*; *Lowell Thomas*; 75 min.
Grove Lobs.: *Johnny Dollar*, *FBI in Peace & War*, *Gunsmoke*, *Sez Who?*, *Mitch Miller*, *Sports Resume*, *Amos 'n' Andy*, *Robert Q. Lewis*, *World Tonight*, *Galen Drake*, *City Hospital*, *Rusty Draper*, *Sat. Night Country Style*, *Suspense*, *World News Roundup*; 140 min.
Hortz Mountain Prod.: *Arthur Godfrey*; 15 min.
Home Insurance Co.: *Jack Benny*; 30 min.
Hudson Vitamin Products: *Galen Drake*, *Robert Q. Lewis*, *Garden*; 15 min.
Johnson & Johnson: *Amos 'n' Andy*, *Mitch Miller*, *FBI in Peace & War*, *Gunsmoke*; 30 min.
Kendall Co.: *Galen Drake*, *Robert Q. Lewis*, *Amos 'n' Andy*; 15 min.
Kiplinger Agency: *Changing Times*; 10 min.

Information was not available from CBS. List shows complete client roster up to 21 Jan. In NBC list, rot. means commercials are rotated on different days of the week under the web's run-of-schedule plan. All data are in terms of program time, except for MBS and NBC where commercials shorter than a minute are listed separately. On NBC radio, minute commercials are arbitrarily credited as five minutes of program time.

Kitchens of Sora Lee: *Arthur Godfrey*; 15 min.
Knouse Foods: *Arthur Godfrey*; 15 min.
Lewis Howe: *Robert Q. Lewis*; 5 min.
Libby, McNeil & Libby: *Arthur Godfrey*; 30 min.
P. Lorillard: *Rusty Draper, Indictment, FBI, Sports Resume, Mitch Miller, Amos 'n' Andy, Johnny Dollar, Suspense, Wash. Week, World Tonight, Robt. Q. Lewis, Galen Drake*; 75 min.
Mentholatum Co.: *Road of Life, Backstage Wife, Second Mrs. Burton, Our Gal Sunday, Couple Next Door*; 45 min.
Miles Labs: *Wendy Warren, Bill Downs—News*; 50 min.
Dumas Milner Products: *Robert Q. Lewis, Nora Drake, Ma Perkins, Dr. Malone, Second Mrs. Burton*; 35 min.
Niogoro Therapy Mfg. Corp.: *Arthur Godfrey*; 15 min.
Philip Morris: *Country Music Show*; 50 min.
Peter Poul: *Arthur Godfrey*; 15 min.
Chas. Pfizer & Co.: *Our Gal Sunday, Helen Trent, Dr. Malone, Couple Next Door, World Tonight, Galen Drake, Mitch Miller, FBI, Johnny Dollar, Gunsmoke*; 60 min.
Pharma-Craft Corp.: *Arthur Godfrey, Helen Trent, Nora Drake, Young Dr. Malone, Houseparty, Ma Perkins*; 105 min.
Plough, Inc.: *St. Joseph aspirin, Musterole; Robert Q. Lewis*; 20 min.
Ralston Purina: *Backstage Wife, Helen Trent, Our Gal Sunday, Nora Drake, Ma Perkins, Second Mrs. Burton*; 45 min.
R. J. Reynolds: *Phil Rizzuto—Sports*; 15 min.
Seeman Bros.: *Arthur Godfrey*; 15 min.
Singer: *Arthur Godfrey*; 22½ min.
Spring Air: *Amos 'n' Andy, Galen Drake, Robert Q. Lewis*; 15 min.
A. E. Stoley: *Peter Lind Hayes & Mary Healy, Ma Perkins*; 57½ min.
Standard Brands: *Arthur Godfrey*; 15 min.
Sterling Drug: *Gunsmoke*; 5 min.
Vick Chemical: *Amos 'n' Andy, Robert Q. Lewis, Gunsmoke, Mitch Miller, Johnny Dollar, Sez Who?, Rusty Draper, Indictment*; 90 min.
Weco Products: *Arthur Godfrey*; 15 min.
Wm. Wrigley, Jr.: *Howard Miller Show, Pat Buttram Show*; 150 min.

MBS

Americo's Future: booklet; *John T. Flynn—News*; 5 min.
Beltone: hearing aid; *Gabriel Heatter—News*; 5 min.
Christian Reformed Church: religious; *Back To God*; 30 min.
Coca-Colo: *Coca-Cola; Eddie Fisher*; 30 min.
Colgate-Palmolive: *Instant Shave, After Shave, and other men's toiletries, Brisk toothpaste; Sportsreel with Bill Stern*; 50 min.
Consumer Drug Corp.: *Oragen; Gabriel Heatter—News, John Scott—News*; 30 min.
Down Bible Institute: religious; *Frank and Ernest, Datelines and the Bible*; 25 min.
Dawn Bible Students Assn.: *Datelines and the Bible*; 10 min.
Ex-Lox, Inc.: *Ex-Lax; True Detective Mysteries, Squad Room, Exploring Tomorrow, Secrets of Scotland Yard*; 25 min.; *Gabriel Heatter: adjacencies*; 10 20-sec.
First Church of Christ, Scientist: religious; *How Christian Science Heals*; 15 min.
Gospel Hour, Inc.: *The Gospel Hour*; 25 min.
Billy Groham Evongelical Assn.: *Billy Graham*; 30 min.
Halogene Corp.: *Halogene; Cedric Foster—News, Robert F. Hurleigh—News, Bill Stern—Sports News*; 60 min.
Hudson Vitamin Corp.: vitamins; *Gabriel Heatter*; 5 min.; *Barry Gray Show, Answer Man*; 15 min.
Kraft Foods Co.: *All Purpose oil, mustard, Kraft dinner, Miracle Whip, Italian dressing, cheese spreads, Parkay margarine; Tommy Henrich—Sports News, John McLean—News, Jaffrey Ford—News, Lyle Van—News, Cedric Foster—News, Steve McCormick—News, Robert Hurleigh—News, Les Smith—News, Frank Singiser—News, True Detective Mysteries, Squad Room, Exploring Tomorrow, Secrets of Scotland Yard*; 180 min.
Lever Brothers: *Pepsodent, Dove; Frank Singiser—News*; 5 min.
P. Lorillard: *Newport; newscast adjacencies*; 24 20-sec.
Lutheron Laymen's League: religious; *Lutheran Hour*; 30 min.
Niagara Therapy Manufacturing Co.: *therapeutic equipment; Long John Show*; 125 min.
Nylonet Corp.: *Ice Cake; Westbrook Van Voorhis—News, Steve McCormick—News*; 40 min.
Pharmaceuticals: *Serutan and Kreml; Gabriel Heatter*; 10 min.

Radio Bible Class: religious; *Radio Bible Class*; 30 min.
R. J. Reynolds: *Camels; newscast adjacencies*; 14 20-sec.
Rhodes Phormocal Co.: *Imdrin; Gabriel Heatter—News*; 5 min.
Sleep-Eze Co.: *Sleep-Eze; Gabriel Heatter—News*; 10 min.
Spring Air: mattress; *Gabriel Heatter—News*; 5 min.
Sterling Drug: *National Brands Div.: Fizrln analgesic alkalizer; Gabriel Heatter, John Wingate, Bill Stern's Sports Beat, True Detective Mysteries, Squad Room, Exploring Tomorrow, Secrets of Scotland Yard*; 85 min.
Tint 'n Set.: *Henry Mustin—News, John Wingate—News*; 30 min.
Voice of Prophecy: religious; *Voice of Prophecy*; 30 min.
Wings of Healing: religious; *Wings of Healing*; 60 min.
Word of Life Fellowship: religious; *Word of Life Hour*; 30 min.

NBC

Allis-Chalmers: institutional; *Farm & Home Hour*; 25 min.
American Motors: *Rambler; Monitor*; 55 min.
Bell Telephone: *Telephone Hour*; 30 min.
Billy Groham Evangelistic Assn.: *Hour of Decision*; 30 min.
Bristol-Myers: *Bufferin; Hourly News*; 105 min., 21 30-sec.; *Trushay; Bandstand, True Confessions, One Man's Family, 5 Star Matinee, Woman In My House, Pepper Young, Monitor*; 20 min., 19 30-sec.
Brn. & Wmsn.: *Kools, Viceroy; Hourly News*; 215 min., 42 30-sec.
Cortor Products: *Arrid, Little Liver Pills; Bandstand, True Confessions, Woman In My House, One Man's Family, Pepper Young's Family, News of The World, Monitor*; 45 min.
Dow Chemical: chemical prod.; *Red Foley Show*; 25 min.
Evongelical Foundation: religion; *Bible Study Hour*; 30 min.
Ex-Lox: *Ex-Lax; Bandstand, Pepper Young's Family, One Man's Family, People Are Funny, Great Gildersleeve, Life & The World, My True Story*; 45 min., 5 30-sec., 2 6-sec.
Foster-Milburn: *Doan's pills; My True Story, One Man's Family*; 10 min.
Gillette: *Gillette prods., Paper-Mate, Toni prod.; Boxing*; 25 min.
Grove Labs: hair products; *Monitor*; 50 min.; *Bromo-Quinine; My True Story, Bandstand, True Confessions, Affairs of Dr. Gentry, 5 Star Matinee, Pepper Young's Family, One Man's Family, Great Gildersleeve, X Minus 1, Monitor*; 60 min., 18 30-sec.
Kiplinger Woshington Agency: *Changing Times magazine*; 4 15-min. prog.
Lever Bros.: *Pepsodent; Various Shows*; 85 6-sec.; *Rinso; Various Shows*; 12 30-sec.
Lutheran Laymen's League: religion; *Lutheran Hour*; 30 min.
Mossey-Harris-Ferguson: farm implements; *Alex Dreier*; 15 min.
Morton Solt: salt; *Alex Dreier—News*; 5 min.
Mutual of Omaha: *On the Line With Considine*; 15 min.
North American Van Lines: moving; *Monitor*; 15 min.
Northwest Airlines: *Monitor*; 25 min.
Pobst Brew: *Monitor*; 500 min.; *Various Shows*; 10 30-sec.
Plough, Inc.: *St. Joseph aspirin, children's aspirin, Dr. Edward's olive tablets, Mexana; Monitor, My True Story, Bandstand*; 90 min., 9 30-sec.
P&G: *Gleem; Various Shows*; 21 30-sec., 20 6-sec.
Quaker Oats: *Quaker Oats and Mother's Oats; Various Shows*; 4 30-sec., 2 6-sec.
RCA: appliances, radios, tv sets, etc.; *Monitor*; 500 min.; *Victor records; Various Shows*; 9 30-sec.
Rolston Purina: feed division; *Harkness—News*; 25 min.
Reader's Digest: Magazine, Condensed Book Club; *Hourly News*; 525 min., 21 30-sec.
R. J. Reynolds: *Camel; News of the World*; 25 min.; *Prince Albert; Grand Ole Opry*; 30 min.
Skelly Oil: oil; *Alex Dreier—News*; 90 min.
Sterling Silversmith Guild: silverware; *Monitor*; 20 min.
Sun Oil: oil; *Three Star Extra*; 75 min.
Swift & Co.: *Allsweet marg.; True Confessions, My True Story, Bandstand, Affairs of Dr. Gentry, 5 Star Matinee, Woman In My House*; 45 min., 7 30-sec.
United Insurance Co.: insurance; *Monitor*; 5 min.
Vick Chemical Co.: *Vaporub; Various Programs*; 30 6-sec.
Voice of Prophecy: religion; *Voice of Prophecy*; 30 min.
Waverly Fobrics: *Monitor*; 100 min.
Whitehall Phormocal Co.: *Anacin; Bandstand, True Confessions, Affairs of Dr. Gentry, 5 Star Matinee, Woman In My House, Nightline, Monitor*; 90 min., 1 6-sec.
Whitehouse Co.: recording *Great Moments In Music*; 4 15-min. prog.

"BRIGHTEST, FUNNIEST COMEDY PACKAGE ON TV"

says **BILLBOARD**, Jan. 20th, 1958



*Leon Errol
clown prince
of Laughter*

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A SPONSOR REPORT

TV FILM '58

A Precision Marketing Tool

What's the outlook for television film in 1958? Is syndication still limited to regional and local advertisers, and overlooked by major national marketers? What specific marketing problems are making blue chip advertisers take a long second look at film syndication? And has the quality of film improved enough for big advertisers to do more than just look? Here's an informed run-down on who will be buying film in 1958, what they'll be buying, and why. Plus the latest on pilots, barter, industry innovations



To the advertiser, his agency, and the film seller

1958 will go down as a significant year for film. Why? Here are the current buying patterns and the dynamic change due

No matter which facet of the tv film business affects you—buying, selling, or production—your focus on the months ahead is going to be sharpest if you keep this basic picture in mind:

- 1958 will go into the books as the year in which national advertisers paid their first serious respect to the medium—a development that closely is linked to the fact that:
- The quality of syndicated film has improved impressively.
- Which, in turn, is linked to the past steady growth of film sponsorship by the regional fellows—brewers, dairies, banks, etc.

In short, the money to encourage quality has come from the bottom and now is having its effect at the top. In the process, the bigger, more stable film companies have strengthened their position while the fly-by-nighters are on the wane.

Film today is emerging as a marketing tool with recognizable precision and prestige.

BUYING PATTERNS: It's a sure bet that syndicated film buying is in for another strong year, despite conflicting predictions on the state of the U.S. economy. Industry leaders, who see a possible 3% change in their own profit picture (in either direction), won't cut significantly into their tv output.

Quite the reverse, they feel that any general economic doubts could be a boon to syndication buying. Why? Because a softer market might induce advertisers to put their money into concentrated markets. So the syndicators are moving full speed ahead with a record number of pilots.

Moreover, last year's solid profit picture gives the film seller the working capital he needs. And he's spending it.

As for the national advertiser—this year's big new find—there's no denying that he sometimes still considers syndicated film as second-rate quality-wise. But he's taking a new, hard look at its flexibility, proven audience appeal, and dollar values.

Note what's going on and why:

- **Brewers have emerged as No. 1 users among national advertisers of syndicated half-hours.** There's a good marketing reason for this: National beers must compete on a local market basis with strong regional competition. And they want identification with a specific, high-appeal tv program. Consequently, you'll find Schlitz, Budweiser, Falstaff, and other nationwides among leading users of filmed half-hours.

- **Cosmetics have their own problems.** Regional tastes are fairly distinct in the industry. Result: You'll see more and more drug companies buying spot syndication this year.

- **Individual companies with individual problems** will be looking to film to help solve their one-of-a-kind situations. Example: Welch's Grape Juice, which has its largest grape supply in the Northwest, is a strong buyer of syndicated film in Western markets. Reason: Build consumption nearest the source of supply.

- Similar marketing headaches will lead big spenders who have thus far turned the other cheek to syndication to supplement their network fare. R. J. Reynolds' Camels (through Wm. Esty) already leads the cigarette-makers' march with various buys in 70-odd markets. Close on its heels are Philip Morris' Marlboro (Leo Burnett) and American Tobacco (BBDO). Auto-makers will be looking to better dealer relationships with local and regional

cooperative buys for prestige half-hours. (Example: Ford, and its dealers, who have jointly purchased a number of half-hours.)

These trends can be brought home visually by a quick look at MCA's and Ziv's sales picture. **Among national advertisers who have purchased MCA film over the past six months are:** General Electric, Nestlé, Revlon, Toni, Ford Motor Co., Falstaff Brewing, Carling Brewing, Schlitz, Lipton Tea, Coca-Cola, R. J. Reynolds, Philip Morris.

Also, Kraft Foods, Seven-Up, Nabisco, National Dairies, General Tire & Rubber, Aerowax, Baker's Chocolate, Beeman's Gum, Alka Seltzer, Sears, Montgomery Ward.

Among Ziv buyers: Carnation Milk, Cott Beverages, Phillips Petroleum, Bristol-Myers, Household Finance, Budweiser, Schlitz, R. J. Reynolds, General Baking, Safeway Stores, Kroger Stores, Miles Laboratories, Quality Bakers, and Best Foods.

Don't figure economic factors entirely on the plus side, though. Here's one worrisome consideration:

Wobbly business trends may keep some buyers from purchasing until the last minute. That could mean a certain amount of confusion in finding time periods and detract from film's basic flexibility appeal.

It may also make some of the blue chip boys—who are used to getting the best time slots—mad.

The regional advertiser last year turned out to be the film industry's stabilizer. He bought big, showed faith, and made it a quality-minded, less risky business. There'll be further evidence of this in 1958.

Among the newer major trends you'll find:

- **More cooperation between large buyers and film sellers.** Ad agencies will be getting in on the planning stages of first-run syndication series, let the film makers know what advertisers want. That's not all. More and more big advertisers will look for a major say-so in production by actually financing film products. In addition to control over programing and the product, re-run residuals will make the investment a profitable proposition.

- **Dollar-for-dollar, major syndication sales in 1958 will be to sponsors.** Heretofore advertisers have preferred to buy from stations for a variety of reasons:

- It's easier on the agency to make the deal for time and package in one fell swoop.

- Stations, buyers feel, are in a better position to sign a short-term contract. (It's less a problem for them to find alternate sponsors.)

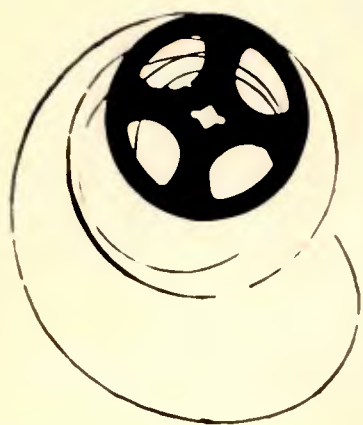
- Advertisers feel stations have a more sensitive touch on the local market pulse.

But stations are growing less inclined to take risks on big, unsold product. So the selling and servicing burden will be falling heavily this year on the syndicator. Consequently,

- **Marketing of film by syndicators this year will become an increasingly streamlined operation.** Bigger sales forces, better selling methods, more complete presentation packages, and more actual merchandising of the product by the syndicator will be evident in 1958. In short, film distributors will have to start adopting strong marketing techniques to sell the advertiser and service the station.

- **Selling peaks—by and large—will be less sharp.** Although the great majority of new shows will hit the presentation trail along about April (for fall airing), there's an increasing tendency to stretch buying out over the full year. (Current examples: MCA's Mike Hammer, with first airings scheduled this month; TPA's New York Confidential, slated to begin in May.)

COSTS: One really cheery trend this year will be in production costs. Believe it or not, they'll stay about where they are, and consequently, so will costs to the advertiser. Syndicators are depending more on know-how for quality than on a mere flood of money. Most union contracts already have been settled for the year, so



Last year, the move was away from pilot filming.

Barter was having a heyday, at least in back-room discussion groups.

What should happen this year is no guess. Here's why

costs shouldn't shoot up there, either.

A new first-run series will cost the buyer about \$37,500 (for a show alone) if he buys in the top 100 markets. Here's the way it works out:

- For the top 10 markets, the show will run about \$14,700.
- For the next 20 markets (11-30), add another \$9,100.
- The next 20 markets (31-50), put down \$4,800 more.
- If you add another 25 (making a total of 75 markets), your cost will go up by \$5,200.
- And the remainder of the 100 will take an additional \$3,700, completing the total of \$37,500.

Pricing will, of course, depend somewhat on the film product. As both advertiser and film seller state: The good film will bring a premium price—higher than the market generally will bear. (For further trends on production and programing, see page 46.)

PILOTS: After last year's attempts at a breakaway, the pilot film is back again and will resume its position this year as the No. 1 selling method. Film sellers who tried presentations (in lieu of pilots) last year weren't satisfied with the competitive situation, and now are filming pilots once more. (NCP disclaims the value of pilots, but nevertheless produces highlights of its series in "prototype films.")

You'll still find grumblings among agencies that a series doesn't live up to its pilot, but the significant fact is there's **nothing better to replace it**. There will be a few exceptions: With increased cooperation between buyer and seller in the planning stage of a film, a pilot might be eliminated. But for the most part, it's the best compromise.

Syndicators will spend at least as much on pilots this year as in the past. Increased competition and advertiser emphasis on quality might force the initial investment to go up, but practical economics should offset that somewhat.

BARTER: Here's an area that won't be enticing the blue chip advertisers or their agencies—but it nevertheless has found its place and will stay on in some form as a business practice.

Bargain hunters, prohibitive programing costs to stations, and unsold time will keep barter alive and flourishing. But any expansion this year generally will be within the framework already established: **in fringe time**.

Practically to a man, large agencies who have looked into barter possibilities have rejected them—often for prestige reasons. Usually they now get what they want via rep relationships built up over the years; it's too risky to alienate those affections or take a chance on losing prestige.

Symbol
of fine
television
films

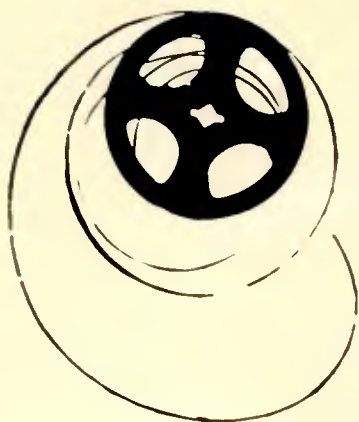


IF

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The Adventures of Robin Hood
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Decoy
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Trouble With Father
The Star And The Story
Dateline Europe
Overseas Adventure
Cross Current
Rocky Jones, Space Ranger
My Hero
Colonel March of Scotland Yard
The Hunter
Willy
The Scarlet Pimpernel

NEW YORK • ATLANTA
BEVERLY HILLS • CHICAGO
DALLAS • MINNEAPOLIS
SAN FRANCISCO • ST. LOUIS



Will the tv feature film always be a space-filler?

Here's the latest data on feature programing, the status of old and new film, and what you can look forward to in 1958

PRODUCTION: Advertisers, agencies and other buyers shouldn't look for any startling programing changes next year. New ideas don't grow on trees, so 1958 will be another year for the already-proven success. True, there will be a heavier accent on writing and good production; but the large majority of films currently underway for spring presentation are of the **tried-and-true action-packed variety**; westerns, adventure thrillers, etc.

There's been plenty of talk of more **situation comedy**, but the actual evidence is hard to find. Last year's **flops** (singer-personality filmed half-hours and sports shows, for example) are being buried. A few fresh ideas will be rearing up, such as NTA's **George Jessel Show** (which will feature Jessel tying together old film shorts made by old stars) and a possible hour-long series by Guild based on **works by noted story-tellers** (Hemingway, Faulkner, etc.).

Because of limited time offerings, **films currently under production for first-run syndication are mostly in the half-hour format.**

The mass move to the West Coast hasn't been overlooked by syndicated film makers. **Most new series will be filmed in the West**, but there also will be greater use of film's flexibility with **on-the-spot filming**, i.e., TPA's New York Confidential (made with hidden cameras on New York streets), and CBS TV Film's **Ivanhoe** (England-produced).

(Specific programs by specific companies will be noted regularly by SPONSOR as they are scheduled.)

FEATURES: For the feature film seller, 1958 could prove to be a bleak year. But for the advertiser, the feature this year should be an **increasingly inviting medium through which to sell a product.**

With the growing need for the **longer, more complicated message**, advertisers may try to find an ideal solution in feature films (ratings are maintaining a healthy high, too).

But although features are still selling at premium prices, **haphazard programing and editing of big, mixed-quality film packages** sometimes have succeeded in making features increasingly forbidding to advertisers.

At the same time major stations already have contracted for large packages which they must sell. As a result of these cross-currents:

- You'll see a growing **tendency toward the small, select package**, with many grouped **thematically.**
- You'll also find a **better sense of programing and merchandising** on the part of stations. Note, for example: **Triangle's Philadelphia station, WFIL**, which has **rated all its 2,000 films**, quality-wise and length-wise, and started a systematic programing schedule, slating different film types at the hours they'll draw biggest audiences.

Advertisers won't be buying full feature sponsorships. Colgate's buy in Los Angeles (KTTV) of a Friday night feature was unique—a need for identification on a strong independent station in a seven-station market. Generally, though, buyers will be more content to spread their sales message over a period of time for maximum saturation.

Biggest persuasion job for stations this year: Getting the big buyer used to the idea of spot rotation. Advertisers accustomed to buying spots for choice time periods don't like the idea of being rotated. But stations are forming a philosophy, will maintain it's most expedient to charge one price, and rotate all advertisers into choice time spots.

Distributors' biggest problem: After the boom, what?

Feature sellers will be forced to move into new fields—syndication, commercials, production, etc.—to supplement their fading business, now that the bulk of pre-1948 films has been sold (and the squeeze to keep post-1948 films off the tv screen is on).

RE-RUNS: Film series backlogs will make up as much or more of the viewing fare throughout the year as ever before. Advertisers—big and small—looking to best possible cost-per-thousands feel the 39 and 13 formula (39 new, 13 re-runs) is about the best value in tv today.

Spurred on by studies such as McCann-Erickson's (for Esso, which produced the hard fact that the majority of viewers didn't know Golden Playhouse was a re-run series; and more important, that the series didn't do any prestige damage to Esso), national and large regional advertisers will continue to lean heavily on used film.

Changing audience composition from one year to the next helps keep the backlog market flowing, too.

Another important factor: Agencies, while they want quality films, still pick what's available in the good time slots in each market. If a re-run is the best available bet, they'll buy it.

TAPING: Taping of network shows could make film selling more ticklish this year. The biggest impact naturally will be felt on the West Coast where choice times currently are available for film. They won't be when taping makes network shows more movable. Syndicators admit to some qualms about this situation.

As for taping shows for syndication, it's not in the picture as yet. Equipment problems and engineering difficulties will hold it down for a while.

MERCHANDISING: Local merchandising will play an increasingly important role in syndication this year, both for the advertiser and station. But the burden of the merchandising service is going to fall on the syndicator.

Advertisers still won't pour too many dollars into promoting their local shows. But syndicators, fighting for their share of the dollar, think the difference between a happy and an unhappy customer can be merchandising. So a race in promotional services is in the making. The film seller will be the key man, supplying stations and advertisers with the effective tools.

At the same time, he'll be trying to make advertisers and stations merchandising-minded. A recent example: CBS TV Film Sales, which is inaugurating an annual award to the station best merchandising one of its shows.

With shelf-space at a premium, SPONSOR ASKS:

How do you merchandise a supermarket

This week SPONSOR sought the answers from three station merchandising directors. These techniques have proven successful in promoting super market items.

Betty Thomas, *director of merchandising, KFWB, Hollywood*



Related item plans and strategic promotions

Since more than 50% of KFWB's total billing represents clients with supermarket products, KFWB's total food account merchandising program is a continual search for new and better techniques that will bridge the gap between advertising and sales to insure increased product movement for the advertisers.

The best single technique I have found is the related item promotion. This technique involves knowing the item and what makes it move. One spring our account list included Pictsweet frozen peas, Pictsweet potato patties and Ocean Spray cranberry sauce. We set up a very healthy "Old Fashioned Chicken Dinner for \$1.25" sale for an 8-unit chain of giant supermarkets, the kind that have made the Los Angeles region famous. We borrowed some portable frozen food reefers to set up in the center aisle of each store. These were stocked with the chain's own label frozen chicken parts, and the two Pictsweet frozen items, with open case stacks of the 8 ounce Ocean Spray sauce at each end of the reefers. The chain's sign department canopied the reefers with the familiar

meat section signs that women customers never seem to miss.

The grocer was happy . . . the sale was a real traffic builder for him. In addition to moving his own brand of chicken parts very profitably and the KFWB-advertised Pictsweet items, it was proved that, if promoted, the so-called "off season" cranberry sauce moves at an unprecedented rate. But probably the happiest of all was another KFWB advertiser . . . the chip steak manufacturer who loaned us the reefers for the occasion. Through the promotion we arranged for his merchandise to receive permanent placement in the regular frozen food cases of the eight stores!

In the complex Southern California region the corporate chains do not dominate the food industry as they do in other sections of the country. For this reason competition among the 8,000-odd suppliers of supermarket products is more aggressive and makes the problem of establishing consistent sales practices among the grocers more complex to achieve. This is the main reason why successful media merchandising plans are so important to advertisers selling in Southern California. But you may ask what makes them successful?

The "Old Fashioned Chicken Dinner . . ." sale is a good example not only because of the first technique of combining items that have related uses but also because it was launched in an aggressive small chain known to be carefully watched by the sales managers and supervisors of the larger chains. When the sale was later presented to the larger chains . . . it was already pre-sold on the basis of performance.

This then is the second most important technique: knowing the personnel

of the supermarket operators, their trade practices, their habits and policies and yes, their politics.

Herb Saltzman, *merchandising director, WOR, New York*



Point-of-purchase displays and good store liaison

No *one* technique is completely suitable for all supermarket products, as many merchandisers have discovered the first time out. However, there are certain formulas which we have found to be very successful over the years in helping us solve some of the merchandising problems of various clients, both at the outset of their advertising campaigns and in the remodeling of outmoded or faulty displays.

The best technique and the one that has generally given us the most tangible results, is displays of the client's product or products at the point of purchase in the market. When I say displays, I specifically refer to an area in the store other than the normally allotted shelf space for the product.

The same display will not, of course, get equally good results for all items. In almost all cases, the type of display is dictated by the nature of the product itself. For beer products, because of the tremendous rate of movement, end aisle or island displays, or both are most suitable. Canned tuna, fish or the like would not create as much sales activity so dump or basket displays are more appropriate.

These techniques cannot be used solely. Other supplementary methods

Product?

must be employed in association with this basic display approach.

I have found that to fully implement a merchandising display plan, it has been necessary to work very closely with client's sales managers and/or brokers. This gives the station's merchandising man a greater insight into the problems of the grocery manufacturer, and thereby enables him to offer his assistance more fully.

John J. Dixon, general manager, Radio Station WROK, Rockford, Illinois



Store radios tuned to catch product spots

Radio Station WROK, Rockford, Illinois, has employed two methods of merchandising food product campaigns effectively during the past year. Miss Betty Thro, our promotion and merchandising manager, maintains direct contact with 250 supermarkets and independent food dealers in the Greater Rockford trade area covered by WROK. She discovered that, to be successful, a national food product schedule placed on WROK must be brought dramatically to the attention of the store manager and his people.

Although aisle, window, or counter displays are important, we have found that many store managers and their supervisors in chain groups are jealous of the display space in their stores. They have a set plan for the use of this space and like to arrange their

(Please turn to page 52)



This is WCSH-TV Country...

it's the 13-county Portland, Maine trading area . .
it's northern New England's top market, and . .
WCSH-TV sells it best!

743,270 consumers live here, supported by a billion-dollars-plus spendable income, 80% spent at retail at home. (SRDS CM estimates July 1 1957)
238,000 homes are TV equipped. (1957 Census Bureau projections to NCS #2)

Surveys agree Channel 6 serves this market better . .

More viewers watch Six (NCS #2)
These viewers prefer Six 4½ to 1
(quarter-hour breakdown Oct. '57 Met. Telepulse)
And—Six is the only NBC-TV affiliate effective in the area.

NORTHERN NEW ENGLAND IS SOLD ON SIX!

Your Weed-Television man has convincing evidence.

WCSH-TV

PORTLAND, MAINE





Riding Your Way— To Rope In Greater Sales

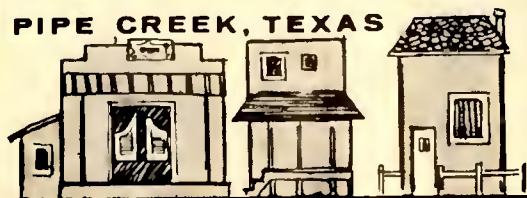
"Little Buckaroos" is a series of films written, produced, and directed to capture the thrills of the Wild West on a small-fry level . . . enacted BY children FOR children.

Each story is a complete episode, with tried-and-true Western themes: Bank Robbery, Stage Holdup, Hero and Heroine, Good Men Catch the Bad Men.

Filmed on location in Texas, "Little Buckaroos" is built for the little buckaroos in your own community . . . a natural for your own local children's program.

For full information and rates, write to

TEXAS A Tommy Reynolds — Rey-Car TV Production
little
BUCKAROO'S
PIPE CREEK, TEXAS



National and regional spot buys
in work now or recently completed

SPOT BUYS

TV BUYS

The National Brands, div. of Sterling Drugs, Inc., New York, for its Fletcher's Castoria, is adding the current schedule in 75 markets; new markets are mostly in the Southeast and Southwest. Schedules begin in February and run through the end of the year. Minutes during daytime segments are being lined up, with frequencies varying. Buyer: Rose-Marie Vitanza. Agency: Carl S. Brown Co., Inc., New York.

General Mills, Inc., Minneapolis, is launching a campaign in scattered markets for its Gold Medal flour. The short-term schedule starts in February. Pattern: Wednesday through Friday, minute announcements during daytime periods, with some chainbreaks; Sunday through Saturday, nighttime I.D.'s. Frequency: 16 to 20 spots per week, depending upon the market. Buyer: Dick Boege. Agency: Dancer-Fitzgerald-Sample, Inc. (Agency declined to comment.)

Warner-Lambert Pharmaceutical Co., Lambert-Hudnut Div., Morris Plains, N.J., is scheduling announcements in scattered markets for its Bliss Home Permanent; the campaign runs for nine weeks. The advertiser is slotting I.D.'s during daytime segments, with frequency varying from market to market. Buyer: Renee Ponik. Agency: Norman, Craig & Kummel, Inc., New York. (Agency declined to comment.)

The Nestle Co., White Plains, N.Y., is entering scattered markets to push its Nestea instant tea. The campaign starts in February: announcements of various lengths during daytime segments are being scheduled; frequencies depend upon the market. Buyer: Dick McClenahan. Agency: Dancer-Fitzgerald-Sample, Inc., New York. (Agency declined to comment.)

RADIO BUYS

Armour & Co., Chicago, is going into top markets for its Chili Con Carne, after having revised its original plans for a campaign of wider scope. The short-term campaign kicks off in February. One-minute spots during daytime segments are being used, with frequency depending upon the market. Buyer: Don Heller. Agency: N. W. Ayer & Co., Philadelphia. (Agency declined to comment.)

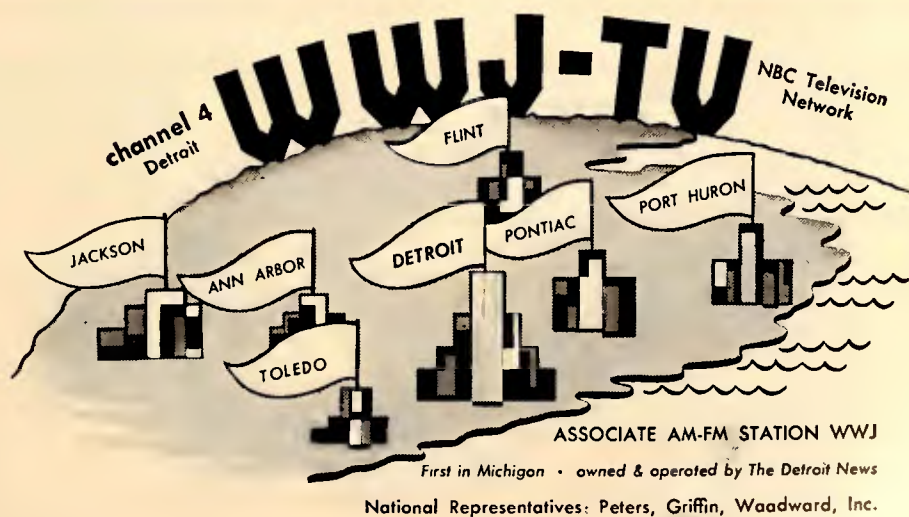
The Nestle Co., White Plains, N.Y., is scheduling spots for its Nescafe in selected markets to push a special price offer. Minutes, 20's and I.D.'s are being used for the short-term; frequency depends upon the market. Buyer: Frances John. Agency: Bryan Houston, Inc., New York. (Agency declined to comment.)

The Borden Co., New York, is running three-week schedules in various markets for its instant coffee; the short-term is a special price promotion. Minutes are being slotted, frequencies varying. Buyer: Stuart Eckert. Agency: DCSS, New York. (Agency declined to comment.)

SYMBOLS OF BELIEVABILITY



Believable as the trees, the lake, the sky — that is WWJ-TV in Detroit. Here, acknowledged leadership and prestige give every advertiser a priceless advantage, create for every product a cordial acceptance that quickly leads to sales.



NET TV

(Continued from page 29)

business, it also seems impossible for any segment of the industry to carry the burden of the risk alone," says Campbell Soup's Rex Budd. "While we, as clients, wouldn't be adverse to some such assurances, we also realize that the seller of the medium is entitled to a fair return if the industry as a whole is to stay healthy."

Circulation while important, is not everything. Nor does a network control the circulation when a client brings in an outside package.

Agencies will have to contribute more. Their biggest opportunities would derive from a swing toward live programming. But at the moment, clients still stress the importance of creating well-integrated commercials with sufficient sales impact to convert the largest number of viewers into buyers.

Money for commercials to go into high-priced network vehicles is still being held too tight, according to agency tv directors. Many feel that clients dilute the value of their show by running the same film commercials in it week-in and week out.

"A good show is important, but

there are many avenues for making it pay off in sales after the show's been picked," says Revlon's George Abrams. "The agency should certainly develop more creative and original commercials. It has to contribute to show promotion and merchandising."

Forecast for fall cost-per-1,000 is status quo. Admen feel that network tv costs have reached a plateau. Talent costs are expected to remain level.

"The era of long-term talent contracts and out-size guest shot fees began to draw to a close two years ago," says the tv v.p. of one of the top 10 agencies. "This fall, talent agents may actually find it tougher to keep up the price level of the last season. In fact, in one instance we expect to pay \$5,000 for the same talent that was priced at \$7,500 in 1957."

Since no further splintering of the total viewing audience is expected, industry estimates peg cost-per-1,000 for fall as comparable or lower than in fall 1957. The reasoning: Fall 1957 saw the three-way split of the network audience. The independent stations had become strong audience attractions by that time. Total viewing is expected to remain level. ▀

SPONSOR ASKS

(Continued from page 49)

own displays. When the store managers are made aware of a concentrated radio campaign being staged by an agency for a client on WROK, they will often reciprocate voluntarily by putting displays in the right locations.

Two merchandising methods were utilized by Miss Thro for WROK. The first was a jumbo counter card notifying store personnel of the exact times when the client's announcements were to be aired. This encouraged the tuning of store radios to WROK throughout the day; and when customers as well as sales people heard the spots, interest was created, which helped to move the product. Also, this method made the store manager keenly aware of the complete saturation schedule which was being provided to help him build profits.

The second method was the use of small recordings which were sent to the complete dealer list. The recordings contained a sample spot, a clever musical commercial in behalf of the Dubuque Packing Co.

The results secured by these two merchandising methods were described in a letter to WROK from Earl Perrin, Jr., of the Perrin-Paus Co., Chicago, who handled the campaign. He wrote in part . . . "Sales in the Rockford area were increased 25% after our 8-weeks' schedule last summer, and reports ending for the first 3 weeks of the current campaign showed that sales are up another 10%. Needless to say, this brings no tears to Ed Amiss, Dubuque's advertising manager, and we feel that your station certainly delivers the goods." ▀



SAN FRANCISCO BEY*



* Client with heavy announcement schedule in KPIX's

"Big Movie". Ten PM first runs rated top

feature film strip in Bay Area, according to ARB.

Ask Lou Simon or your Katz man for upcoming availabilities.

no selling campaign is complete without **KPIX**

© CBS in SAN FRANCISCO

WESTINGHOUSE BROADCASTING CO., INC.

RADIO—BOSTON, WBZ+WBZA; PITTSBURGH, KDKA; CLEVELAND, KYW;

CHICAGO, WIND; PORTLAND, KEX... TELEVISION—BOSTON, WBZ-TV; PITTSBURGH, KDKA-TV; CLEVELAND, KYW-TV; BALTIMORE, WJZ-TV; SAN FRANCISCO, KPIX

PICTURE WRAP-UP



Big Winner Spencer Jacobs (2nd l.) gets Pontiac for answering question on KOWH, Omaha's Frank Allen show. With him (l. to r.) F. Allen; Virgil Sharpe, KOWH gen. mgr.; Fred Schneider of Schneider Pontiac



State legislature in action is covered live by WSAZ-TV, Huntington, W. Va., and carried on three of the stations' news programs. Reporters Nick Basso and Bob Horan round out these sessions from Charleston



Ashtray as a memento to NAB pres. Harold E. Fellows (c.) by John Hurley, pres. Broadcasting Executives Club of New England and gen. mgr. WNEB as group celebrated 10th anniversary. Chairman Nona Kirby of Nona Kirby Station Reps watches



Kisses by the bucket marked KEX's first anniversary as an independent music and news outlet in Portland. Staffers George McGowan (foreground) and Barney Keep pose with pretty promotion models at the start of the kissing campaign



Miner's hat with 1000 watt lamp used by d.j. Steve Palmer of WCPO, Cincinnati to find off-beat numbers in studio's catacombs

Bathing suits and minks battled chill breezes as models paraded transistor radios in WIL promotion. The slogan: "We've nothing on but WIL." The temperature in St. Louis that day? 28 degrees above zero!



News and Idea WRAP-UP

AGENCIES

The B. T. Babbitt account, billing close to \$2 million, has been awarded to Carl S. Brown Co., now Brown & Butcher, Inc.

In a related move, Thomas C. Butcher, former executive v.p. of Lennen & Newell, is coming in as president and director of the Brown agency. Brown now becomes chairman.

The agency had been shook previously with the loss of the \$3 million Halo account and other Colgate products.

J. H. S. Ellis, who retired 21 January from the presidency of Kudner, has sold his stock holdings, about 53%, to the agency . . . Wexton agency, New York, has distributed 40% of its stock among its executives

and introduced a pension plan for all employees.

D'Arcy's third installment in its program to acquaint media people with agency operations was presented 15 January to representatives of New York tv stations.

Topic: How an agency creates advertising that sells.

John W. Shaw, Chicago agency, has been chosen to handle advertising for Goetz Brewing Company of St. Joseph, Michigan.

The agency has delegated responsibility for the Western area to Stromberger, LaVene, McKenzie, L.A.

Jane Winne, Inc., an association to offer merchandising service plans to radio and tv stations, has been formed

in Norfolk, Va. A New York office is also being established.

Robert Gibbons, transferred from Cleveland to New York as creative group head for McCann-Erickson . . . Michael Sasanoff, creative director of the tv and radio department for Lawrence C. Gumbinner . . . George G. Anthony, media director for Dan B. Miner Co., L. A. . . . Benjamin F. Grogan, associate director of merchandising on the Stokeley-Van Camp account, for Lennen & Newell . . . Sheldon B. Sosna, v.p. and copy supervisor for Grant Advertising, Chicago . . . Carl A. Shem and Homer A. Yates, Jr., account executives for Needham, Louis & Brorby, Chicago . . . Bruce W. Barnes, art director for Needham, Louis & Brorby, New York . . . C. Stuart Siebert, Jr., account supervisor on the Whirlpool account for Kenyon & Eckhardt . . . Don Arvold, to the executive staff of BBD&O, L. A. . . . Bennett Foster, copy supervisor for Stromberger, LaVene, McKenzie, L. A. . . . Faith T. Feltus, media and research director for Larrabee Associates Advertising, Washington . . . George A. Bailey,

(Answer to
question
on pages
23 and 52)



IT'S WOR-TV'S TED STEELE!

And 50% of the people in metropolitan New York identified Ted Steele from this picture when asked "Who is this" by the Alfred Politz Research people.*

Politz also found that over a four week period...

2,394,000 people (over age 11)

...watch Ted Steele—and even more important viewers overwhelmingly (93% of all responses) find Ted Steele to be:

**BELIEVABLE • ENTHUSIASTIC • FRIENDLY • LIVELY
MODEST • SINCERE • YOUTHFUL**

Here then is a personality who can promise a large and enthusiastic response to your sales message.

For full details on Ted Steele, call or write your WOR-TV representative today.

WOR-TV CHANNEL 9 NEW YORK

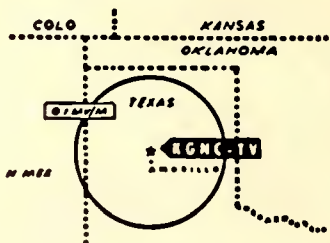
*From a major research survey conducted by Alfred Politz Research Inc., April 1-22, 1957.

use CHANNEL 4-SIGHT



No need for telescopic vision to see the results you will reap from the use of Channel 4 on the great Golden Spread. More than 100,000 TV sets in a vastly healthy and wealthy market.

Power: Visual 100 kw
Aural 50 kw
Antenna Height 833 feet
above the ground



KGNC-TV
CHANNEL 4
AMARILLO,
TEXAS

CONTACT
ANY
KATZ MAN

to the account group of Kastor, Farrell, Chesley & Clifford . . . **Dr. William H. Lundin**, director of motivation research for Gordon Best Co., Chicago . . . **Michael A. Chappell**, copywriter for Campbell-Mithun, Minneapolis.

NETWORKS

NBC's information service reported this week that for every complaining letter it received in 1957 there were three complimentary ones.

The mail count broken down thusly:

Approving	33,862
Criticism	10,291
Seeking information	61,232
Total	105,385

Mutual this week entered into a new affiliation agreement with the 42-station Intermountain Network and added four stations to its affiliates.

The Intermountain deal authorizes Mutual to sell the regional's time and programs to national advertisers.

New stations joining Mutual are WKIX AM-FM, Raleigh, N. C.; WMCK, McKeesport-Pittsburgh, Penn.; and WCLM-FM, Chicago.

Sales to two major advertisers by ABN this week:

Liggett & Myers, for L&M filters purchased a 52-week participation in the Herb Oscar Anderson and Jim Backus shows.

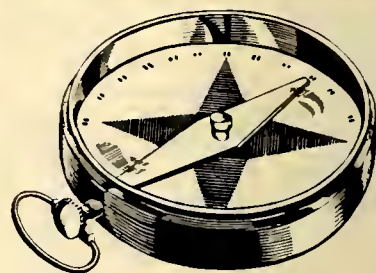
Pepsodent has scheduled a two-week campaign for Dove soap, with participations on the Herb Oscar Anderson, Jim Reeves, Jim Backus and Merv Griffin shows.

Upcoming specials: CBS Radio Robinson middleweight championship

will broadcast exclusively the Basilio bout on 25 March, 10:30 p.m. The Mennen Co. and Miles Labs will sponsor . . . NBC-TV will feature Benny Goodman and his band in a special 1-hour colorcast on 9 April, to be sponsored by the Texas Co. **Kraft Television Theater** will be preempted on that date.

ABN has elected five committeemen for two-years to its stations affiliates advisory board. They are:

Simon Goldman, WJTN, Jamestown,



Mag'net·ism

Dictionaries define it as "power to attract; power to gain the affections." AND KOA-RADIO HAS IT! The programming and personality magnetism that dominates the entire Western Market!

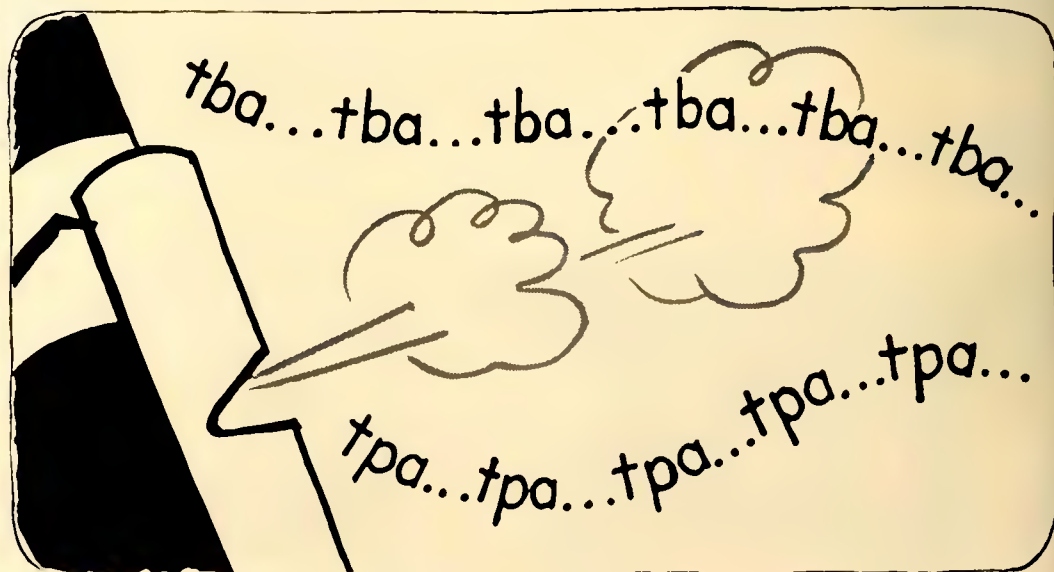
Cover·age — KOA-RADIO reaches — and sells — 4 million Westerners in 12 states, PLUS the summer BONUS audience of over 12½ million tourists!

Ra'dio — means KOA-RADIO — the only station you need to sell the entire Western Market!

Represented
nationally
by
Henry I.
Christal Co., Inc.



KOA
DENVER *Radio*
SM 2-58
One of America's great radio stations
850 Kc • 50,000 WATTS



N. Y., for District One; C. B. Locke, KFDM, Beaumont, Tex., for District Five; James Wallace, KPQ, Wenatchee, Wash., District Seven; Phil Hoffman, WTCN, Minneapolis, for District Three.

Elected for one year were: J. P. Williams, WING, Dayton, O., District Two; T. B. Langford, KALB, Alexandria and KRMD, Shreveport, La., District Four; William Grove, KFBC, Cheyenne, Wyo., District Six; J. S. Younts, WEEB, Southern Pine, N. C., District Eight.

ASSOCIATIONS

The real thing: A rockslide in New York's Bronx that demolished a bakery and killed one person was the live action witnessed by the RTES Production Workshop, meeting 22 January in the WOR news room.



Planned for the group had been a remote pick-up interview between Les Smith of the WOR mobile unit and New York fire commissioner John Cavanaugh.

When first reports of the disaster sent the waiting Cavanaugh and the WOR mobile unit speeding to the disaster, RTES workshop members got a first hand look at how a radio newsroom operates when short wave reports come in and are cut in at once into on-the-air programs.

FILM

Official Films this week became the first distributor to announce its full roster of 1958 syndication offerings.

Latest pilot in production is for a sociological crime series, *Confession*.

Other series on the Official slate: *Calamity Jane*, *Western Union*, *Big Foot Wallace* (all westerns), *Signal Eleven* (detective), and *Adventures of the Invisible Man* (action series based



TIME BUYERS LIGHT UP OVER NORTHERN OHIO'S HOTTEST STATION—KYW RADIO

KYW is hotter than a 5-alarm fire, and ALL the ratings prove it! Latest Nielsen shows KYW with 134% more audience than the next two Cleveland stations, 6 AM to Midnight, 7 days a week!

Latest Hooper places KYW 1st in highest share of audience, 7 AM to 6 PM, Monday through Friday!

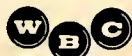
Latest Cleveland 17-County Area Pulse, covering 1,028,000 homes, shows KYW 1st in every 1/4 hour, Monday through Friday!

KYW is always kindling listener interest and buyer action. Right now, our "winter heat wave" promotion has the whole town talking! Without KYW, you're missing the hottest selling force in Cleveland and all Northern Ohio. Call KYW's Sales Manager, Ed Wallis and he'll start putting the heat on for you!

KYWradio / cleveland

Represented by Peters, Griffin, Woodward

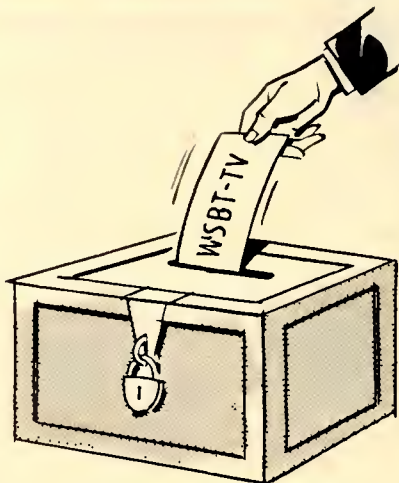
Westinghouse Broadcasting
Company, Inc.



WSBT-TV SOUTH BEND, INDIANA'S
DOMINANT STATION

PRIMARY COVERAGE—
650,000 TV VIEWERS IN
PROSPEROUS MICHIANA*

**WSBT-TV
WINS BY**



A LANDSLIDE!

You can reach only one conclusion when you study A.R.B., Pulse, Hooper and other rating reports: People here have an overwhelming preference for WSBT-TV! No other area station comes close to WSBT-TV in the number of top-rated shows carried. Chicago and Michigan stations aren't even in the running.

There's more to this market than meets the eye. The 14 counties in WSBT-TV's primary coverage area account for annual sales of \$974,611,000—.5063% of the Nation's total!

Ask your Raymer man for the details or write to this station.

*14 counties in Northern Indiana and Southern Michigan. Set count, 180,570—3.6 persons per family.

WSBT-TV

CBS... A CBS BASIC OPTIONAL STATION

**SOUTH
BEND,
IND.
CHANNEL
22**

ASK PAUL H. RAYMER COMPANY • NATIONAL REPRESENTATIVE

on H. G. Wells' novel, to be filmed in London).

More new offerings: Warner Bros. starts production this month on an hour-long series, *Public Enemy* . . . CNP will offer *Union Pacific*, which has already been sold to the series' name-sake in markets the railroad serves . . . The 15-minute *Patti Page Show* has been re-edited into a half-hour series, for immediate distribution by Screen Gems.

MCA has upped its sales of *Mickey Spillane's Mike Hammer* to 114 markets. Latest sales to Lone Star Beer (covering all of Texas) and John Labatt brewers, both on a 52-week contract.

Other brewers who have bought the series include Carling's Red Cap Ale, and Budweiser. Philip Morris (for Marlboro), American Home Products and Gallo Wine are among other buyers.

Other late sales: Schlitz, O'Keefe Brewers and Interstate Insurance are most recent renewers of CNP's *Silent Service*. Second series of the 10-month-old program went into production this week . . . CNP also negotiated a sale for daytime stripping of *Medic* re-runs with WABD, N. Y., and WTTG. Washington, plus WLAC, L. A. . . . Official Films' *Big Story* is up to 44 markets, with recent sales to Budweiser, Progresso Foods, Best Foods, Carlings Brewing and Pacific Gas & Electric . . . Another Official product, *Decoy*, has added these sponsors: American Home Products, Wilson & Co., Nash Dealers, the Kroger chain, Colgate-Palmolive, Blue Plate Foods, General Cigar and Jacob Schmidt Brewing. Total markets: 79.

Lassie has come back to TPA on the tail-end of a capital gains deal.

Jack Wrather not so long ago bought all rights to *Lassie* from TPA and Robert Maxwell. This week he turned over to TPA the syndication rights to 103 *Lassie* episodes as already sponsored by Campbell Soup.

The deal does not affect the Campbell connection.

NTA is offering a mass of features series, and shorts on a subscription basis.

The catalog contains over 1,000 subjects.

Stations subscribing have a choice of the entire catalogue, when and where it wants to use.

Ratings data: Ziv's *Sea Hunt*'s premiere 12 January over New York's WCBS TV, got a 25.3 rating (ARB) against 12.6 for *Your Hit Parade*. Previous network show (a mystery) in that time slot (10:30 p.m. Saturday), rated 18.8 in December, tying *Your Hit Parade*.

Merchandising Notes:

Ziv named its latest series, *Target*, because of the title's merchandising possibilities.

Ziv's sales promotion department has been pushing the title for a long time, but the new series is the first that fits the objective. (Adolph Menjou stars.)

Strictly Personnel: Joseph M. Brandel, named v.p. of Ziv's overseas company, International Television Programs . . . Carroll Bagley, to Screen Gems as national sales executive.

Screen Gems also announced expansion of its sales force, naming A. Frank Parton as head of its new Southwest Area. Richard Campbell will be salesman in the area.

TV STATIONS

More than 300 agency people in 60 taxicabs ran down the clues in a Mid-Manhattan Treasure Hunt staged 23 January by the Crown Stations to cap their New York sales presentations.

First prize of an \$18,000 Ampex Stereophonic Tape Recorder went to Walter Teitz, of Dancer-Fitzgerald-Sample. Vespa scooters were won by Marion Jackson, Foote, Cone & Belding; Dick Boege, Dancer-Fitzgerald-Sample; Bette White, Young and Rubicam; and Hubert Sweet, Atherton and Currier.

Other prizes: RCA hi-fi sets were won by 15 contenders and ski sweaters by five others. Cocktails and a buffet at the Waldorf topped off the excitement.

The fee-tv debate is spreading into local communities.

A recent instance: the Omaha Area Radio-Tv Council, which hosted a luncheon-discussion and drew 150 Omaha officials and industry people to hear William Nail and Frank Fogarty (of WOW) speak up for and against.



Powerful 50,000 watt *KSL RADIO

Now this is the kind of ride that advertisers really enjoy:

Coverage that reaches and sells 1,113,000 people in the 111* county Greater Salt Lake Market. And these extra rides are free . . . Complete merchandising programs guided by our expert on sales, Harry Fletcher, to include: surveys, in-store displays, contests, mailings and on-air promotions.

Take advantage of the plus selling that you get only on the Big "K," and get your share of free rides today!

CBS For the Mountain West.

*NCS basic service area.

voice of the
**GREATER
SALT LAKE
MARKET**

Dedications: WPST-TV's new studio building in Miami on 17 January . . . KPAR-TV's new Abilene, Texas, studios and power increase on 9 January.

KSD-TV, St. Louis. will erect a 1649-foot tower, extending its coverage area about 70%.

Station on the air: KVH-TV, Amarillo, Tex., has gone into operation. It is affiliated with ABC and owned by Southwest States, Inc.



Transfer: Edward P. Talbott has purchased controlling interest in KAVE-AM-TV, Carlsbad, N. Mex., from Mr. and Mrs. John H. Battison, pending FCC approval.

Honored: Ray Stewart, public affairs director at WHTN-TV, Huntington, W. Va., awarded a citation from the Polk County Medical Society in Des Moines. . . . Charles C. Bevis, Jr. general manager of WBUF, Buffalo, appointed by Governor Harriman to the Governor's Citizens Council on Traffic Safety.

Where they are: Kenneth B. Craig, program director and A. Richard Robertson, promotion and publicity director, for KTVU, Oakland, Cal. . . . Lou Markham, salesman for KWTU, Oklahoma City. . . . Peter Good and Leonard Guion, to the sales staff of WWJ-TV, Detroit. . . . Dick Drummy, Jr., national sales manager; Bob King, local and regional sales manager; and Rom Palmer, in charge of programing and production for WFAA-TV, Dallas, Tex. . . . Houston D. Jones, assistant commercial manager for WAVE-TV, Louisville. . . . Irwin C. Cowper, v.p. in charge of tv sales for WTIC-TV, Hartford, Conn., . . . Roger A. Newhoff, sales planning coordinator for WRC-TV, Washington. . . . Bill McClinton, assistant public relations director for WIIC, Pittsburgh, Pa. . . . Glenn W. Maehl, to the sales staff of KTVU, Oakland, Cal. . . . F. W. Hagerty, sales service and merchandising manager for KOMO-TV, Seattle. . . . Bill Fitzgerald, to the news staff of KMTV, Omaha (inadvertently listed WMTV by SPONSOR) . . . Jules Rivlin, tv sports editor

for WHTN-TV, Huntington, W. Va. . . . C. P. Hasbrook, chairman of the board of directors, and Stuart T. Martin, president of Mt. Mansfield Television, Burlington, Vt. . . . Richard P. Williams, assistant promotion manager for WVUE-TV, Philadelphia.

On the move: Roger Lee Miller, tv director for WTCN-TV, Minneapolis-St. Paul. . . . Everett Aspinwall, to the news staff of WCSH-TV, Portland, Me. . . . Kenneth Rabat, sports and staff announcer for WWTV, Cadillac, Mich. . . . Paul R. Swimelar, local sales manager for KOMO-TV, Seattle. . . . Jack Allen, retail sales manager for WPST-TV, Miami. . . . Henry A. Magnuson, night news editor for WCSH-TV, Portland, Me. . . . Joseph Leeming, manager of press and publicity for WBUF, Buffalo. . . . Jack Barry, operations manager for WPST-TV, Miami. . . . Marvin Camp, supervisor of press and public relations activities for WOR AM-TV, New York.

RADIO STATIONS

Fortune in the February issue credits the independent stations for radio's phenomenal revitalization as an advertising medium.

The central figures in this narrative are the Bartell brothers. The article describes the Bartell's growth as owners of an independent group, and their philosophy of operation.

Also noted in the article is the rise of other chain operators, like Todd Storz, Gordon McLendon, the Plough Group and Westinghouse.

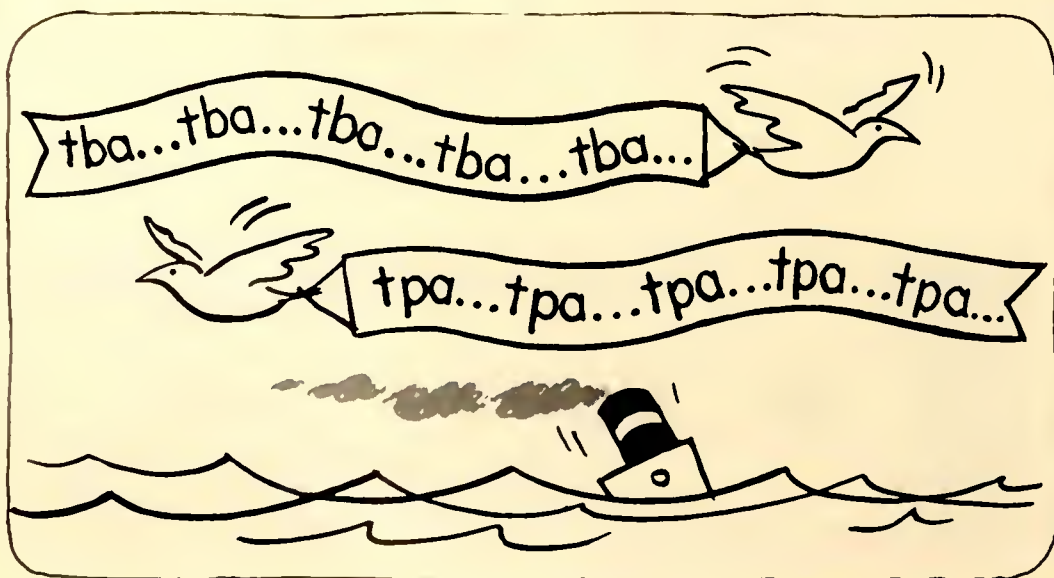
The competitive surge of the radio networks in the past year or two is also mentioned.

Don W. Burden, who this week bought KMYR, Denver for \$400,000, appears on the way to join the rising host of station-group owners.

In addition to owning a major share of KOIL, Omaha, (of which he's president), Burden also controls KWIK, Pocatello.

KMYR, 5 KW on 710 K.C., was bought from Bill Dolph-Herb Petty, with James Blackburn as broker.

WBOE, Cleveland Board of Education Station, has offered its facilities to carry the programs of





BYRON FERRIS

as impossible as trying to sell Portland without

KPTV channel **12** **NBC**

Best cost-per-thousand buy plus coverage and audience*—
that's why KPTV, Channel 12 is your **MUST BUY** media to sell the vast
Oregon and Southwest Washington market.

Oregon's *FIRST Television Station* • Represented Nationally by the Katz Agency, Inc. • Schedule **CHDK** **Portland, Oregon**
* November Telepulse

WERE-FM during the month that station is off the air to permit installation of new antennas.

WERE-FM is having its power upped to 40,000 watts, which will make it one of the country's most powerful FM stations when it returns to the air in February.

WCPO, Cincinnati, has replied to local pleas for classical music and cultural appeal programs by offering the free use of its FM facilities to the community's educational and cultural groups.

Response by civic leaders has been immediate. They've formed the Committee for Enjoyable Listening to provide high level programing not available on commercial stations.

WSAI, another Cincinnati station, is jacking up its FM programing too.

Following an experimental 3-hour "Milton Cross Presents" program, the station received 1200 pieces of mail asking for more classical music. As a result, WSAI is resuming FM programing on a regular basis.

Here's where they are now: **Stuart H. Barondess**, station manager for KCUL, Fort Worth-Dallas, Tex. . . . **Wendell W. Doss**, to the sales staff of WTCN, Minneapolis-St. Paul . . . **Charlie L. Getz, Jr.**, publicity director for KYW AM-TV, Cleveland . . . **William Dean**, account executive for KMOX, St. Louis . . . **Carleton Sieck**, eastern sales representative for KNX-CRPN . . . **Carl Gadd**, program director for KWTU, Oklahoma City . . . **George H. Bush**, managing director for KTYL, Phoenix . . . **Laurese Byrd Gordon**, promotion and advertising director for WTOP, Washington . . . **Ray Reisinger**, promotion director for WCKR, Miami, Fla.

CANADA

Three British Columbia stations have pooled their national sales effort.

The attraction: National advertisers will be able to buy the Okanagan \$100-million retail sales market on one contract at an attractive cost-per-1000., and benefit from the reduced cost of selling the stations.

The CARTB will hold its annual convention in Montreal 30 March-2 April at the Sheraton Mount Royal Hotel.

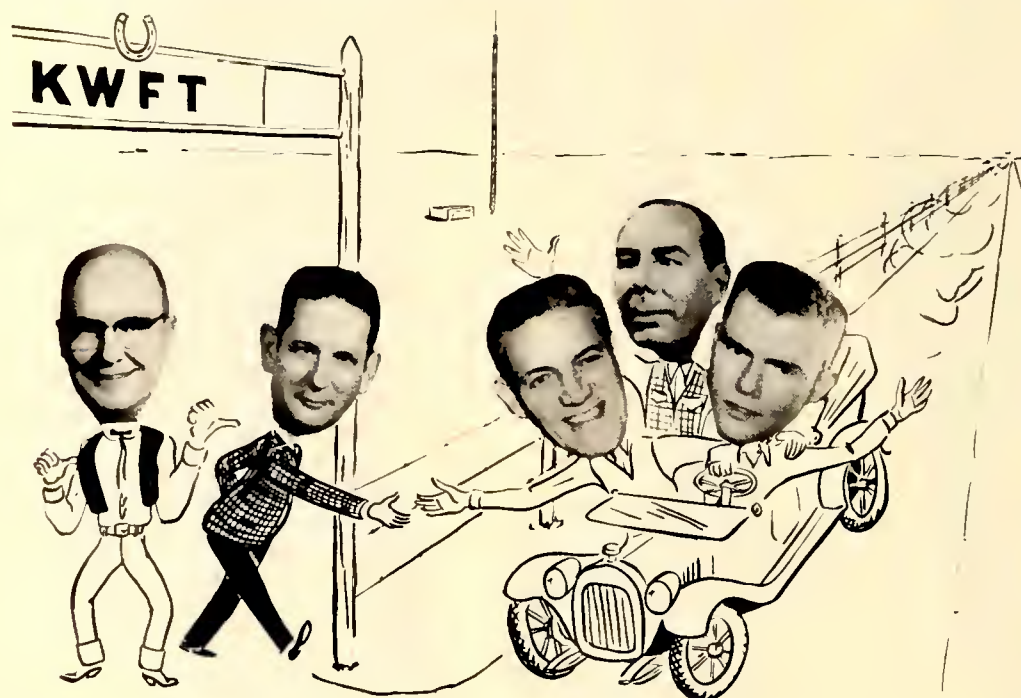
BBM will host a luncheon meeting on the second day of the meet.

Canada Packers Limited doesn't think that giveaway shows are in the company's best interests.

Hence it has cancelled its sponsorship of its two quiz shows, *Who Am I?* and *It's My Living*.

Agency appointments: Needham, Louis & Brorby, Chicago, for Thomas J. Lipton, Ltd. Services on the account will be coordinated through the agency's Toronto office . . . **O'Brien Advertising, Ltd.**, Vancouver, for the Pacific National Exhibition, centennial celebration of British Columbia.

People: **John J. Vince**, copy director of the Toronto office of Batten, Barton, Durstine & Osborn . . . **Stan Clinton**, CBC film cameraman, appointed to the Canadian Society of Cinematographers . . . **Bruce McLeod**, general manager for CKGN-TV, North Bay . . . **R. E. Jacob**, president and general manager for Canadian Crittall Metal Window Ltd.



LOOK WHAT BLEW IN FROM KANSAS...

... to help run KWFT . . . my old sidekicks . . . Homer Cunningham, program director . . . Lew Dickensheets, assistant manager . . . and Dave Dary, news director. Greeting them is Les Pierce, sales manager.

If you know these guys, you know why I snared them . . . they're the greatest!

The mug at left is me, Ben Ludy . . . proud new prexy of KWFT. We bought this station for its fantastic coverage . . . 1/2 mv/m radius of nearly 250 miles . . . in the rich Southwest.

It's a great station . . . and getting greater! A big value for your ad dollar . . . and getting bigger! Your H-R man has all the dope.



SPOT TV

**top
ad medium
for 1958**

**and
tops in
ALBANY—TROY
SCHENECTADY**

WRGB*

National representative:
NBC Spot Sales

*Tops, reports November 1957 ARB, with 48.0 share of sets in use from sign-on to sign-off 7 days a week in the Albany-Troy-Schenectady metropolitan area.

Great Albums of Music Station



PULSE REPORT *
a 3 months study
of listening habits
reveals

WVNJ

has more listeners
in essex county
than any radio station
in New York or New Jersey



Represented by:
Broadcast Times Sales
New York OX 7-1696

Essex County: population 983,500
Effective Buying Income \$2,324,743,000
per family E.B.I.—\$7,940

Source: Sales Management—
Survey of Buying Power—May 1957

WVNJ Newark, New Jersey
RADIO STATION OF The Newark News

* A copy of this revealing report will be mailed to any advertiser or agency.

WASHINGTON WEEK

1 FEBRUARY, 1958
Copyright 1958
SPONSOR PUBLICATIONS INC.

How long or how often the Moulder subcommittee on legislative oversight will keep the FCC on the front pages was anybody's guess this week.

In any event the on-again-off-again probe of alleged misbehavior of FCC commissioners is on again. That is, almost definitely.

The fires that broke out when an investigative report leaked from the Moulder group into the newspapers have been banked. And all between Moulder and Rep. Oren Harris, parent of the House Commerce Committee, is in agreement—at the moment.

Said Harris: The only difference of opinion was over chronology—whether general hearings would precede the specific probe of irregularities or not.

The Harris pronouncements on the opening of the hearings didn't exactly clarify past events, and they were even less clear about the future.

Declared Harris at first: (1) Premature publication of the Moulder staff's 30-page recitation of alleged misdeed by FCC commissioners had done "immeasurable harm," blackening names with no opportunity for defense; (2) The subcommittee always meant to probe the charges; they were even unanimous on that; (3) In view of all the furore, he planned to move for open hearings on the charges.

Later Harris appeared to switch again; he said the committee room would be available for officials of any agencies to answer charges in public. He set 2-4-5 February as the dates.

It was not made clear whether on these dates the FCC commissioners would appear at the bequest of the Moulder subcommittee or merely to refute the accusations, if they so wish to do.

The charges included (1) free tv color sets; (2) payment of expenses for attendance at industry functions; (3) acceptance of per diem reimbursements from the Government afterwards; (4) questionable decisions in some 60 cases of tv channel competition; (5) political pressure in such cases; (6) consultations on the outside with parties having matters up for decision before the FCC.

Now that the House has the broadcasting industry in the frying pan, the Senate Commerce Committee is stoking up the fire.

First of the Senate committee's hearings to be assigned a definite date—11 March: the Smathers bill to require broadcasters to divest interests in the record and music publishing firms. The target, obviously: BMI.

Waiting a date, but on the "must" schedule, is the Langer (R., N.D.) bill to forbid advertising of alcoholic beverages on radio and tv.

Hearings are finally scheduled for the Bricker (R., Ohio) bill providing for FCC regulation of networks on the same basis as individual stations are now regulated.

The Bricker bill hearings are complicated by the unwillingness of the FCC to make comments on the subject pending the outcome of their consideration of the Barrow report.

The FCC's network study under the chairmanship of Dean Barrow also suggested the possibility of network regulation. The Committee will want the FCC to testify, but it is a question how long it will wait.

The House Commerce Committee has concluded its pay-tv hearings and was set to consider what it should do, if anything, to forestall the FCC-approved test of the system.

use books

FROM SPONSOR SERVICES



T.V. RADIO DIRECTORY
FREE



ACCOUNT EXECUTIVE

"Hate to cut out of the meeting, fellows, but I'm lunching with the client."

JARO HESS CARTOONS
SET OF 5 (9" X 12" PRINTS) \$4.00

1958

buyers' g

PIN POINT POWER GETS BEST RESULTS

Result: **PIN POINT** power is tailor-made to blanket **W.L.H.**... **W.L.H.** reaches 70% of all **W.L.H.** homes every week—delivers more advertisers per dollar than any competitor. That's why we have twice as many advertisers as any competitor. That's why we're sure to bring the sales "bull's eye" for you, too.

Buy **WITH**
CONFIDENCE

Not used Representatives: Select Station Representatives in New York, Philadelphia, Baltimore, Washington, D.C., Chicago, Seattle, San Francisco, Los Angeles, Dallas, Atlanta.

BUYERS' GUID
\$1.00 PER COPY

information packed "use" books that should be on every air executive's desk and a series of famous Jaro Hess Cartoons to dress up any office—yours for the asking or buying.

Each book serves a particular function in the broadcast field. Standards of the industry, they supply varied data on TV & Radio Stations, on programing & markets all over America for agencies and advertisers.

Others supply facts on agencies & personnel. All are catalogued for easy references and have proved to be vital tools for admen & broadcasters everywhere. Order the ones you need today.

TIME-BUYERS OF THE U.S./1958

SPONSOR

All-Media Evaluation Study

TWO DOLLARS A COPY

TIME BUYERS OF THE U.S.
\$2.00 PER COPY

R'S 11TH ANNUAL TV/RADIO BASICS

- section 1 TELEVISION: status report in question-and-answer form. 15
- section 2 FILM: status report on film programming and commercials. 51
- section 3 TV BASICS: tv's dimensions and trends shown in charts. 60
- section 4 FILM BASICS: includes full list of tv spot film's clients. 111
- section 5 COLOR BASICS: color equipment status of tv stations. 133
- section 6 RADIO: status report includes spot and network radio. 138
- section 7 RADIO BASICS: growth, audience trends in chart form. 178
- section 8 INDUSTRY BASICS: refresher course on radio-tv ABC's. 225
- section 9 TIMEBUYERS OF U.S.: buyers listed with their accounts. 245

Where there's a Storz station... there's an audience

In each of these major markets more radios are tuned to the Storz Station than to any other.

Albuquerque-St. Paul - WGBX 24
Boston - WBZ 24
Chicago - WGN 24
Cleveland - WJW 24
Dallas - WFAA 24
Denver - WAPA 24
Detroit - WJLW 24
Houston - KTRK 24
Los Angeles - KTLA 24
Miami - WFTS 24
Minneapolis - WFTJ 24
New York - WJZ 24
Philadelphia - WPTZ 24
Portland - WJTV 24
San Francisco - KRON 24
Seattle - WJAC 24
St. Louis - WJLW 24
Tampa - WFTS 24
Washington - WJLA 24

THE STORZ STATIONS
© TODD STORZ, PRES.



TELEVISION



DICTIONARY/HANDBOOK



FOR SPONSORS

ALL-MEDIA STUDY
\$4.00 PER COPY

TV DICTIONARY
\$1.00 PER COPY

QUANTITY PRICES ON REQUEST

SPONSOR SERVICES

40 E 49 STREET, NEW YORK 17, N. Y.

Please send me the following book(s)

TOTAL

- NO ☐ TV-RADIO DIRECTORY FREE
- NO ☐ JARO HESS CARTOON SETS at \$4.00 per set
- NO ☐ BUYERS' GUIDE at \$1.00 each
- NO ☐ TV RADIO BASICS at \$1.00 each
- NO ☐ TV DICTIONARY at \$1.00 each
- NO ☐ ALL MEDIA STUDY at \$4.00 each
- NO ☐ TIME-BUYERS OF U.S. at \$2.00 each

NAME

COMPANY

ADDRESS

CITY

STATE

enclosed find check

bill me later

SPONSOR HEARS

1 FEBRUARY, 1958
Copyright 1958
SPONSOR PUBLICATIONS INC.

Tv stations catering to rural audiences have a different slant on the popularity of broad comedy than the networks.

Judging from the mail and ratings, the farmers can't have enough funny stuff.

As a case in point: **One of the most popular syndicated shows in the less populated areas is the Honeymooners**—Brooklyn accent and all.

(For the year's outlook of tv film, see special report, page 41.)

Visitors to an agency which moved from Madison to Fifth Avenue note a change in the character of the upper personnel.

There's less of that overwhelming Ivy League look and attitude.

McCann-Erickson is finding itself squarely in the middle of an argument between the two factions in its Coca-Cola account: The parent company and the bottlers.

The nub of it is this:

- **The parent company is pressing for the expansion of the family-sized bottle because it means more use of the Coca-Cola syrup and enlarged profits.**
- **Rather than invest in equipment for the larger bottle, the franchise-holders show an inclination to up the price of the smaller bottles.**

The rating battle among the tv networks is forcing more and more personal appearances on the road by the stars of filmed shows.

Hollywood actors have come to see the silver lining in these tours: **A chance to cash in on their popularity at the grass-roots level while they're up there on top.**

Here's why some advertisers are loath to cancel out abruptly from a major tv show:

(1) **The big promotional buildup the show got among the sales force, and (2) the transfer of this buildup to the dealers by the company's salesmen.**

Reported out of Detroit: An agency is about ready to toss in the towel on an account that's been in the house less than a year.

To tool up financially for the business the agency borrowed over \$1 million from a bank, cut out dividends, and reduced salaries in the higher brackets.

Before the disk jockey became the personification of the local musical program, radio stations tried to get an image across via colorful program titles.

You may remember some of these:

Around a Gypsy Campfire
Castles of Romance
Dancing with Your Loved One
Dream Caravan
Dreams of Remembered Love
Echoes from the Lorelei
Love Songs for a Bride

Magic Carpet of Melodies
Madonna of the Blues
Music from Paradise
Music Makes You Beautiful at Breakfast
Songs for Lonely Housewives
Troubadour under Your Window
Voice of the Heart

FIRST

—in audience *In the 3-station Atlanta market WSB-TV has a 42.6% share of the total tune-in, sign-on to sign-off Sunday through Saturday—(ARB 8 months average, May through December, 1957).*

—in coverage *In the 50% or better penetration areas WSB-TV covers 100 counties; 25% more than station B; 72% more than station C. (NCS No. 2.).*

—in retail sales *In the 50% or better penetration areas, counties covered by WSB-TV have retail sales of \$2,209,524,000. This is \$135,277,000 more than station B and \$456,271,000 more than station C. (SRDS Consumer Markets.)*

—in facilities *Full power on low Channel 2, local programming of nationally recognized professional caliber, Southern leader in telecasting in the public interest. Affiliated with The Atlanta Journal and Constitution, South's largest newspapers. NBC affiliate. Represented by Petry.*



your **FIRST** buy
WSB-TV
Atlanta's first station

"White Columns" is the home of WSB-TV and WSB Radio

POLAROID

(Continued from page 36)

the picture taken is poor. A low-grade shot would give the performer an opportunity to plug one of Polaroid's prime copy points; "if your picture isn't good, you don't have to wait to find out—you know it right away—all you have to do is take another shot."

The live, picture-taking approach was started by Polaroid in 1955; Dave Garroway was the personality, *Today* was the show. "Actually, that's the way Garroway wanted to do it," says Calderwood, "and Steve Allen and Jack Paar continued the approach."

Perry Como is the only program star that doesn't do Polaroid commercials when the camera firm buys into his show. Famed sports announcer Red Barber did the sales job for Polaroid's three participations in *Como* during 1957.

Commercials are scripted by DDB's copy department, but the agency tells Polaroid's tv salesmen to use their own discretion and "say what you want within the commercial framework." "This holds particularly true when they take the picture out of the camera," says account supervisor Daly. In

one instance, Steve Allen coined a phrase later used by Polaroid in its magazine advertising. Steve commented "it's a-darb," his rather unique synonym phrase for "it's the greatest."

Principal copy points Polaroid stresses are: ease and fun of camera operation; pictures can be seen right away; the quick way to get pictures of the kids for the family album; picture quality is excellent; Polaroid shots make top-grade enlargements.

Picture quality is a consistent copy point in the tv commercials, and it's often demonstrated through use of Polaroid enlargements. These are shown by the program personality while the picture he took is "cooking" in the camera's developing chamber.

Emphasis on picture quality is important to Polaroid today because of its early-day history. When the camera was first introduced, many photo enthusiasts, with some justification, felt the Polaroid shots were inferior to those taken with negative-producing cameras. New films and camera improvements have changed all that, however, and today's amateur photographers are comparing Polaroid's picture quality favorably with that of the conventional cameras. (SPONSOR'S con-

ference shot, Pg. 00, is a Polaroid picture taken at DDB).

Recognition of the camera's picture quality is reflected in the amount of film Polaroid owners buy, as compared to conventional camera owners.

According to a Polaroid report, customer surveys show that among new camera owners, about 30 rolls of film are used per year during the first two years of Polaroid ownership. Average for all Polaroid owners exceeds 12 rolls per year.

Though Polaroid's report states there are no exact figures for the photo industry as a whole, "some of the trade books estimate the average camera burns about three or four rolls per year."

Has Polaroid faced any pitfalls in its tv advertising? "We have to be very careful our commercial believability efforts don't backfire," says Schreckinger. "Because our picture-taking is a mechanical operation everyone can see, viewers may tend to reason 'they can't take the chance of a bad picture—this must be rigged.' That's why we never—but never—let the camera out of the viewer's sight. If this happened, even inadvertently, the audience could reason we use two cameras and a "switch" deal to guarantee good results. That camera never leaves the screen from the time the shot is taken until the finished print is peeled from the camera back!"

In this respect, the show personality again plays an important part for Polaroid. "People trust these stars," says Schreckinger. "Take Allen, for instance. He has a great deal of conviction and sincerity in his commercial delivery—and also obviously enjoys what he's doing. Result—people see a guy they can trust handling our camera with enjoyment."

This "fun of photography" pitch by Polaroid is classified by the ad strategists as a departure from the norm in camera advertising. "We don't sell the hardware of photography—lenses, shutters and attachments," they state. "We think the average home photographer looks upon all this—along with having to wait days or weeks for the results of his photography—as a pain in the neck. We sell him the fun, the sheer enjoyment of photography—and that's found in the pictures themselves, not in the hardware that many camera manufacturers concentrate on in their advertising," the admen told SPONSOR.

"JAXIE" SAYS, "THE SAILOR SENDS SALES SOARING"



A half-a-million youngsters in 64 counties in North Florida-South Georgia drop whatever they're doing to join Skipper Al and the Popeye Playhouse every Monday thru Friday from 5:00 to 5:45 P.M. This great participation show is reaching into the \$1½ billion market with greater strength every day with Skipper Al, live studio audience, Popeye and Warner Bros. cartoons.

"Jaxie" suggests you give Ralph Nimmons a call in Jacksonville at ELgin 6-3381 or your nearest P.G.W. "Colonel" for availabilities.

BASIC NBC AFFILIATION

Represented by
Peters, Griffin, Woodward, Inc.

WFGA-TV Channel 12
Jacksonville, Florida
FLORIDA'S COLORFUL STATION



Can you spot the difference?

● You can't call it an ordinary simulcast . . . it's STEREOPHONIC TV!
Heard throughout central Indiana for the first time!

WFBM-TV added this *new dimension in sound* to thrill the many thousands who viewed Delco-Remy's "Christmas in Song," commemorating General Motors' 50th Anniversary.

Two microphones, one television and one radio, carried two separate audio transmissions—regular broadcast for radio listeners and STEREOPHONIC SOUND for those of our TV audience who had both television and radio properly placed and tuned to this special program.

At WFBM-TV, an experienced staff accustomed to being *first* is the *difference*, too!

Represented Nationally by the **KATZ** Agency



▶ *We're also proud of our area ARB.
Call us for any facts you may need.*

Both Surveys have agreed again,
In Rochester it's CHANNEL TEN!**

***TELEPULSE**

Rochester
Metropolitan Area
October, 1957

15

of the TOP 17
shows in Rochester

280

FIRSTS and one
tie-for-first
out of 459
competitive
quarter hours

125

FIRSTS
out of 168
competitive
nighttime
quarter-hours

155

FIRSTS and one tie
out of 290
competitive daytime
quarter-hours

***A.R.B.**

Rochester
Metropolitan Area
November, 1957

15

of the TOP 20
shows in Rochester

274

FIRSTS and ten
ties for first
out of 487
competitive
quarter-hours

129

FIRSTS and one tie
out of 196
competitive
nighttime
quarter-hours

145

FIRSTS and nine ties
out of 291
competitive daytime
quarter-hours

**This goes to prove (and we opine)
That CHANNEL 10 is mighty fine!**

NATIONAL REPRESENTATIVES:
The Bolling Co. (WVET-TV)
Everett McKinney (WHEC-TV)

**In Rochester, N. Y.
IT ALL
ADDS UP TO**



Dealers tv conscious: Polaroid's ad men report that dealers are exceptionally happy with the firm's tv approach. "Customers are continually asking them for 'the camera Steve Allen uses or even 'the Garroway camera' and we haven't used Garroway for a long time," says Daly.

Tv also has tended to increase applications for dealerships, but securing dealers has never been a Polaroid problem. "We have always had more applications for dealerships than we could handle," Calderwood told SPONSOR.

Polaroid sells its cameras through several types of outlets in addition to retail camera stores. Department stores, sporting goods stores and drug outlets with complete photographic departments handle the product.

The New England firm merchandises its tv activity to these dealers through trade magazine advertising, presentations by its salesmen, point-of-purchase display material, and dealer mailings.

Consumer magazine advertising also plays an important role in reaching the dealers, according to the Polaroid Corp. admen.

Polaroid's print ads all bear what is fast becoming the trademark of Doyle Dane Bernbach work: a striking photograph as the dominant element with copy kept to a minimum. And the agency often relies on its tv personalities for subject matter in the dominant photograph.

The print media ads are also carried into the tv commercials sometimes. As an example: Steve Allen used a *Life* advertisement picturing an impact ridden head-and-shoulders shot of a policeman on a rainy night. He emphasized the sharpness of the Polaroid blow-up by commenting on the detail rain drops, etc., in the photo.

Calderwood told SPONSOR "the policeman advertisement is typical of the kind of work we get from DDB, in print as well as in its handling of tv commercials. This ad got the highest Starch rating for any black and white one-page advertisement run in *Life* during the past two years. Of all men who saw the magazine issue, 31% had read most of the body copy."

Polaroid spent about \$423,000 in magazine advertising during 1957, according to SPONSOR estimate. It was used for 17 full pages in *Life*, one-third pages in *Time*, *Newsweek*, *Sports Illustrated* and *New Yorker*, and quar

ter-pages in *Look* and *Saturday Evening Post*. Trade advertisements were run monthly in 1957.

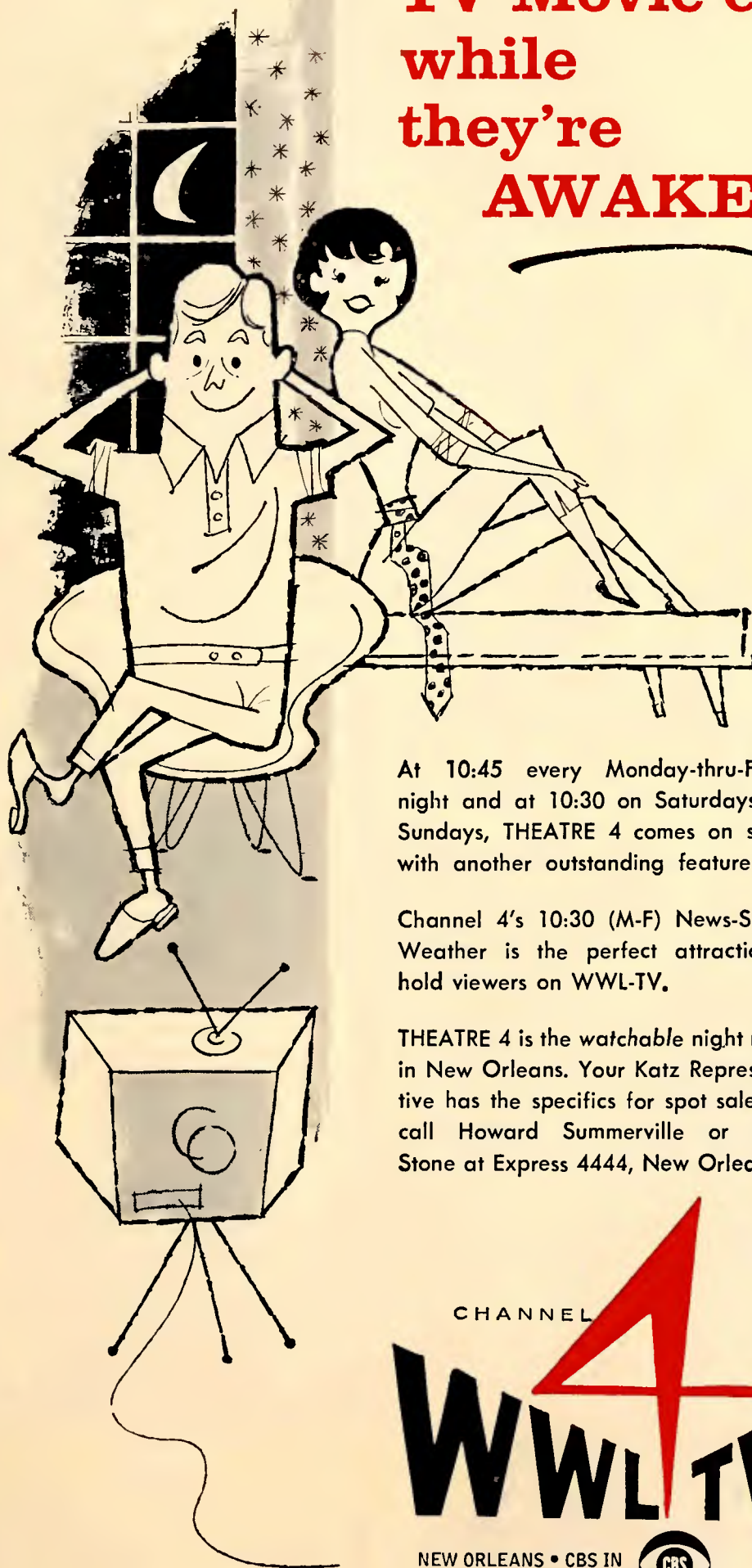
1958 plans: Polaroid plans an increase in its advertising budget for the coming year, and most of it will go into tv. Exactly what the figures will be is, naturally, not being revealed.

The only definite show plans at present are for continuing participations in *Tonight*, a long-time favorite of the camera manufacturer. "We started with Steve Allen's old *Tonight* show in September 1954 and we've been with the program every year since," Schreckinger told SPONSOR.

What other shows Polaroid uses depends "on what's available on the networks," says Calderwood. "Our minds are open to all possibilities," he said.

Use of spot tv is, of course, not being considered because of Polaroid's live commercial requirements. "We're sticking with our tv concept of live demonstrations of the camera by well-known personalities," says Schreckinger. Why not live commercials by local personalities? "This is too involved," says the DDB adman. "We have to have a production person present for all our commercials to see that the camera is properly loaded, that the exposure setting is correct, and to run a film test," he told SPONSOR. "So we've got to have a live network show emanating from one location."

How about radio? About the only possibility for this medium to tap the Polaroid ad budget would be if history repeated itself and the firm bought out another low-priced camera. In June 1954 when it introduced its \$72.75 model, Polaroid used radio announcements on a saturation schedule in about 25 markets strictly to carry the news of the new model. The importance of demonstration to its advertising, Polaroid's admen feel, necessarily negates radio's use as a basic medium.



WWL-TV catches TV Movie-ers while they're AWAKE!

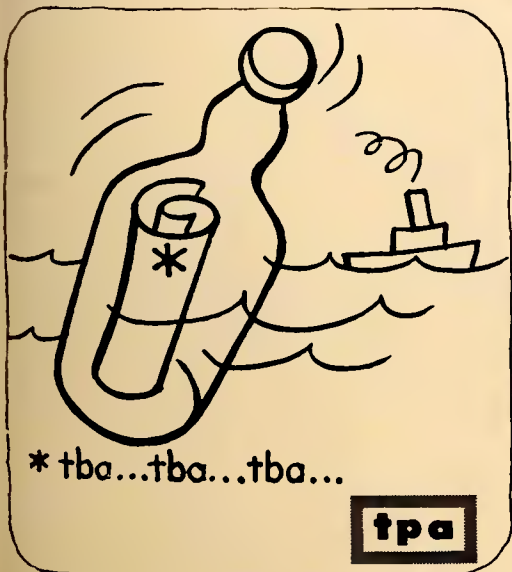
At 10:45 every Monday-thru-Friday night and at 10:30 on Saturdays and Sundays, THEATRE 4 comes on strong with another outstanding feature film.

Channel 4's 10:30 (M-F) News-Sports-Weather is the perfect attraction to hold viewers on WWL-TV.

THEATRE 4 is the watchable night movie in New Orleans. Your Katz Representative has the specifics for spot sales. Or call Howard Summerville or Harry Stone at Express 4444, New Orleans.

CHANNEL
4
WWL TV

NEW ORLEANS • CBS IN
THE CRESCENT CITY



* tba...tba...tba...

tpa

PICK YOUR SHOTS in
ST. LOUIS with
**Specialized
SELL**

The only way
to reach this
vast Country
and Western
market

WUEW
ST. LOUIS
MISSOURI
770 Kilocycles
1000
WATTS
CLEAR
CHANNEL

Represented
by THE
BOLLING
COMPANY

**POWER
IS
PEOPLE**

WKYB
PADUCAH,
KENTUCKY
THE POWER OF PADUCAH!
WEST
KENTUCKY'S
MOST
POWERFUL
STATION
SERVING
5
STATES
570
Kilocycles

Represented by the JOHN E. PEARSON CO.

Tv and radio NEWSMAKERS



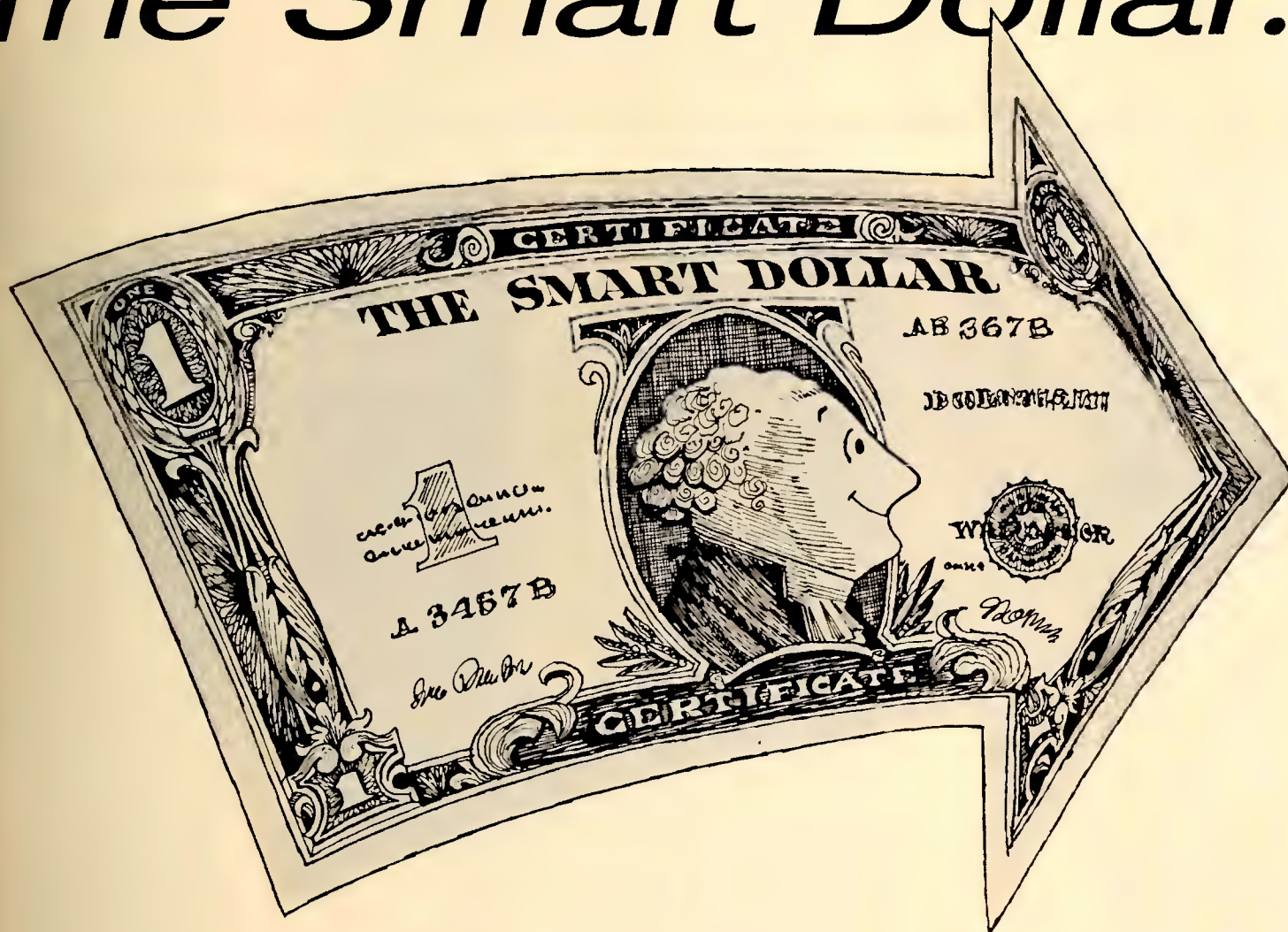
Horace D. Nalle has been named vice president in the Philadelphia office of Erwin Wasey, Ruthrauff & Ryan, Inc. He was formerly vice president of Geare-Marston, Philadelphia advertising agency which recently merged with EWR&R. He joined Geare-Marston in 1953 as an account executive and was made v.p. in 1955. Nalle later became account supervisor and member of the agency's management committee. In addition to his new duties, Nalle will continue as a member of the management committee. A Princeton graduate, Nalle was formerly employed in the plans-merchandising department and Philadelphia service office of N. W. Ayer & Son, Inc., Philadelphia. He presently holds the office of secretary-treasurer of the Philadelphia Council for the 4A's.

Irwin C. Cowper has been named vice president of tv sales for the Travelers Broadcasting Service Corp. He was appointed sales manager of WTIC-TV, Hartford, last February, after heading WTIC's radio sales department for a number of years. Cowper is a graduate of Boston University. Prior to joining the WTIC staff in 1933, he was associated with radio stations WNAC, Boston and WMCA, New York. At WTIC he served progressively as announcer, continuity writer, continuity editor, salesman, assistant sales manager and sales manager. As a continuity writer, he produced scripts for many of the station's programs including *The Romantic Bachelor* and *The Slumber Hour*, the latter with Ed Begley. He is a member of the Hartford Advertising Club.



Robert M. Lambe has been elected vice president in charge of sales for WTAR Radio Corporation (WTAR, Radio & WTAR-TV, Norfolk). He has served as general sales manager in charge of sales and promotion since 1952. Prior to that he was general sales manager of WFMY-TV, Greensboro, N.C. Lambe was graduated from North Georgia College in 1938 and has served in radio and tv since that time with the exception of four years service as captain in the Air Force. Campbell Arnoux, president and general manager of WTAR Radio Corp. also announced the appointment of John C. Peffer as vice president in charge of operations. He has been assistant general manager of WTAR since 1952 when he was promoted from his previous post of operations manager.

The Smart Dollar...



is headed for the NEW

WLOF-TV

ORLANDO, FLORIDA

ON THE AIR - FEB. 1, 1958

Now... in Fabulous Central Florida, a NEW basic ABC station — WLOF-TV, Channel 9, signs on with full 316 KW power.

From its massive tower, 749 feet above sea level, WLOF-TV will beam top-rated network programming, plus the best in syndicated and feature films, to a rich 29-county area as the exclusive VHF ABC outlet providing unduplicated coverage in 29 counties, 167,275 TV homes, in Central Florida.

Best availabilities don't last forever. Phone your Young Television representative — now — and join the smart money on WLOF-TV.

YOUNG TELEVISION CORP.

NEW YORK • ATLANTA • CHICAGO • ST. LOUIS • LOS ANGELES • SAN FRANCISCO • BOSTON

SPONSOR SPEAKS

Business isn't soap opera

Recently SPONSOR advocated that the air media use their editorial power to "help maintain consumer confidence" during this period of economic wobbliness (25 January).

Now a veteran broadcaster—after a cross-country tour—gives us his impressions of how some radio/tv stations treat business events:

"Like those old-time soap operas . . . Tears galore."

This could be worse than saying nothing. Economics is not a subject suited to hasty dramatics. Indeed, the touring broadcaster reports that one commentator virtually predicted "we'll be in a deep depression by June."

Management by all means must guard against such incidents. For anything short of a professional approach runs the risk of drawing frowns in influential and knowledgeable circles—bankers, educators, and top-flight business men. They know the difference between a Federal Reserve Board report and a soap opera.

Fortunately, a happy reversal of the business trend is likely to set in soon (and we hereby drink our own medicine by citing professional opinion, not inventing our own). But the lesson still remains: When you want to provide the public with a worthwhile image of the economy, do it the professional way.

Film's maturity

While we're on the subject of quality performance, there's one sector of the industry for whom it certainly will pay off this year:

The tv film people.

A better, more mature product is going to bring the stamp of approval from national advertisers and give the huge film business a better foundation—money-wise and prestige-wise—than ever before.

The details appear in a special section on page 41.



THIS WE FIGHT FOR: *Despite business uncertainties, this is no time to "play-it-safe" to the exclusion of new creative approaches. Tv will be a sorry medium if sponsors automatically reject new formats when buying shows.*

10-SECOND SPOTS

Personal: From *N. Y. Times*—

WANTED—GRAVEDIGGER

Must be close-mouthed, experienced in all soils, adept at concealment. Should be 6' deep, 60-minute man, but gentle. Apply Alfred Hitchcock, 285 Madison, New York 17.

Is this a new tv treat—Hamlet by Hitchcock?

Surprise: An apartment-dweller ad man recently threw a cocktail party. Just before his guests arrived, he dashed out to a serve-yourself ice cube shop for some rocks. He inserted three half-dollars in the automatic dispenser, received three sacks of cubes. Then on the point of departing, he noticed another dispenser that took quarters. "Perhaps," he reasoned, "a half-order more of ice cubes will be playing it safe," and he fed in a quarter. A huge, uncut block of ice crashed to the floor at his feet. Our adman walked quietly away, and hopes it has melted by now.

Definition: "A camel is a horse designed by a committee."—Dave Crane, B&B media v.p., at a recent RTE Timebuyers Seminar.

Suds: Bernice Fitz-Gibbon, New York ad consultant, told the United States Brewers Foundation convention that "In many a family, personal contacts have fallen into disrepair. Beer, and the climate it creates, is a nourisher of self-esteem. It brings inner assurance and security. It inflates deflated egos. *It also goes good with pretzels.*"

Locale: We've just been reminded that the name of the Pennsylvania town where an irate property-holder had his neighbor's five garages (which he considered eyesores) bulldozed away is—of all things—*Media!*

The moral: Never cross a Media man

What next? Out in Rolla, Mo., radio station KTTR is running a "free funeral contest" for any listener who has registered with the station and then gets killed in a highway accident. *Public service or private service?*

Here's what's next: During a special events survey on WEEP, Pittsburgh 150 listeners phoned the station within a 15-minute period and volunteered to go to the moon. The WEEP release reporting the news concluded with ". . . listeners were told they would be under no obligation. . . ." *Well that's a relief!*

1091

**Nov. ARB
average
in every
rated
Popeye
market**



Highest rated daytime children's show—that's Popeye! November ARB figures in all 60 markets show he's been flexing his muscles again—with ratings up to 36.4! Share-of-audience figures are bulging too—in Baltimore, for example, Popeye has 75.5%, in Philadelphia 70.3%, in Detroit 61.5%. Want to cash in? Write, wire or phone for complete list of ARB ratings in 60 markets.

c.c.p. inc.

Distributors for Associated Artists
345 Madison Ave., MURRAY HILL 6-2323
75 E. Wacker Dr., DEARBORN 2-2030
1511 Bryan St., RIVERSIDE 7-8553
9110 Sunset Blvd., CRESTVIEW 6-5886

Productions Corp.
NEW YORK
CHICAGO
DALLAS
LOS ANGELES



Pittsburgh's Golden Triangle as viewed from Mt. Washington

KDKA has reached new heights
in Pittsburgh . . . and we mean the middle of Pittsburgh—
Allegheny County, that is!

The latest *Metropolitan Pittsburgh PULSE** shows KDKA first in 383 out of 496 quarter hours surveyed. That's almost three times as good as the figures for the same period last year!

And in the *Greater Pittsburgh PULSE** (15 counties), KDKA rated No. 1 in an amazing 489 out of 496 quarter hours . . . a cool 98.6%!

Whether you want to reach the heart of Pittsburgh or the equally rich market that surrounds it, these figures prove that KDKA is the *one sure way* to do it effectively at low cost. For availabilities, call Don Trageser, KDKA Sales Manager (EXpress 1-3000, Pittsburgh), or your PGW "Colonel".

**WESTINGHOUSE
BROADCASTING
COMPANY, INC.**



RADIO
BOSTON, WBZ-WBZA
PITTSBURGH, KDKA
CLEVELAND, KYW
FORT WAYNE, WOWO
CHICAGO, WIND
PORTLAND, KEK
TELEVISION
BOSTON, WBZ-TV
BALTIMORE, WIZ-TV
PITTSBURGH, KDKA-TV
CLEVELAND, KYW-TV
SAN FRANCISCO, KPIX
WIND represented by AM Radio Sales
WIZ TV represented by Blair-TV
KPIX represented by The Katz Agency, Inc.
All other WBC stations represented by
Peters, Griffin, Woodward, Inc.

In Pittsburgh, no selling campaign
is complete without the
WBC station . . .

*PULSE—Aug.—Sept. 1957

KDKA  **Radio**
50,000 watts Clear Channel